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Distinctly in this latter spirit, the modern bedroom interiors by Herrmann are noteworthy. The dressing table, illustrated above, is an example. The elaboration of detail, grace of line and character of materials used, are in harmony with the complex, ornate life of modern, prosperous America. The suite avoids the florid, yet lives up to the highest demands of a well developed scheme of decoration. While placing utility first, it still remains an outstanding example of what art can do in beautifying the conventional, prosaic bedroom.

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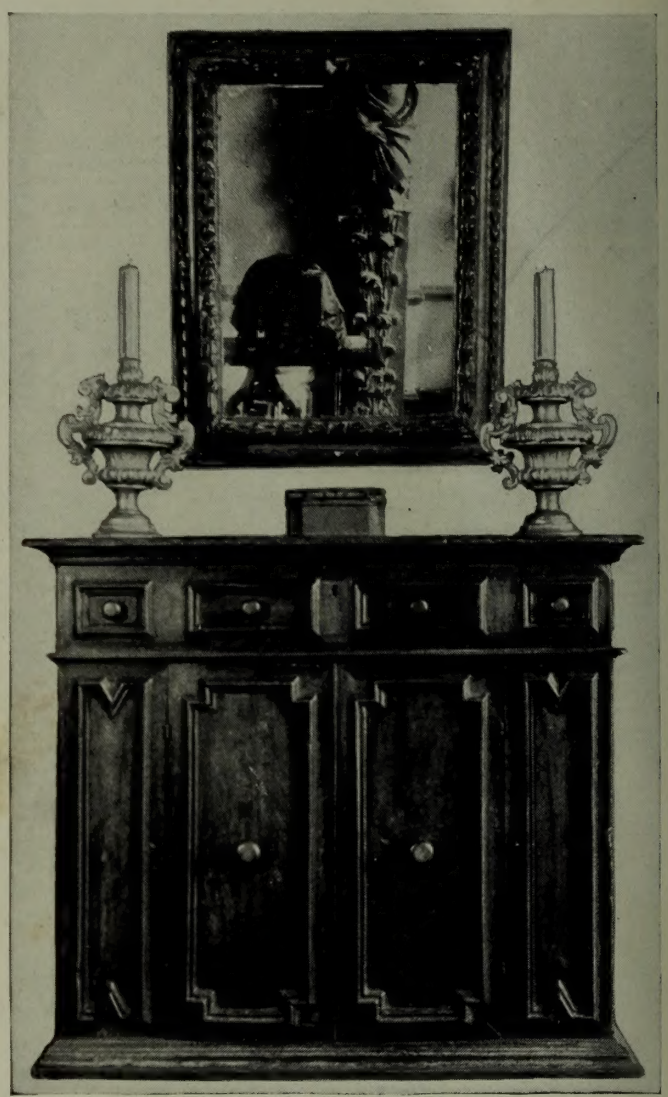
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"Portrait of a Lady" by Allan Ramsay. Size 25 inches by 30 inches. Example of restoration. Original color renewed and overpainting removed. Courtesy of Albert Du Vannes

The possibility of adopting both old and modern French prints to decorative objects, such as boxes, lamp shades, screens, etc., is shown by the varied and extensive supply of attractive designs offered for these uses in the stock of L. C. Wells. Varying in size and sold singly or in sets of two, four or more, they are to be found in copies of the soft, mellow-toned old French prints of the eighteenth and early nineteenth centuries, as well as in the more colorful treatments of the modern school, with fanciful settings and figures, round, oval, or rectangular in shape. Japanese subjects may also be had, singly or in sets. A vast assortment of decalcomanias, which include flower and fruit subjects and are particularly adapted to furniture decoration and that of screens and trays, is supplemented by Japanese and Chinese motifs, where

(Continued on page 14)



Modern French print in color. Diameter 8⅜ inches. Desirable for lamp shade, box or screen decoration. Courtesy of L. C. Wells

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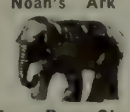
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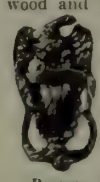


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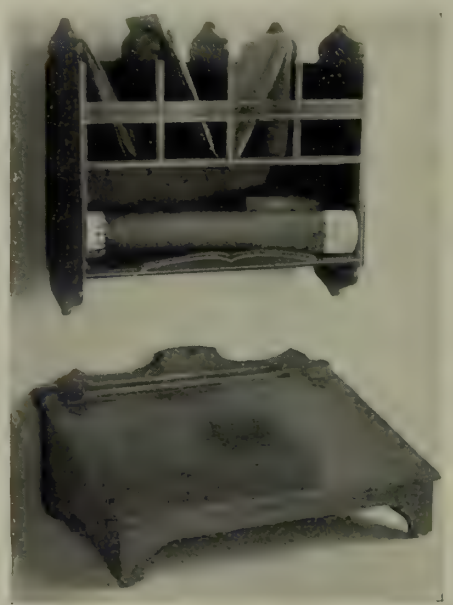
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For use in the country house entrance hall, the mail rack, such as is illustrated, with compartments for outgoing and incoming mail, as well as magazines and newspapers, is sure to prove indispensable. The lap desk, that fits securely over the knees, is another convenience, where the facilities of a standing desk are not available. These are finished in any desired color. The many feminine touches that add to the charm of a room are specialties of Hortense E. Reit's dainty little shop. Here are the most alluring cushions for every use, where cushions have a place, and in the most intriguing colorings. A chiffon tied foot cushion, similar in shape to that illustrated, is one of exceptional daintiness, in this group. Lampshades, also, claim one's attention here, in a varied collection of silk shades, in which the material has been especially treated to preserve the silk and give it a peculiar transparency and softness. These may be had with painted decoration or trimmed with quillings of French ribbons, and are easily cleaned. There are also interesting old tôle coffee urns, English pewter vases and porcelain figurines, suitable to be made into lamp bases, hand woven Spanish linen, bedspreads in "tela de lingua" design and carved Spanish wooden picture frames, of unusual interest.

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(Continued on page 16)



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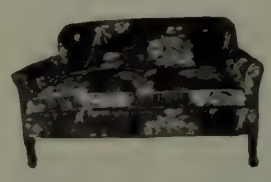
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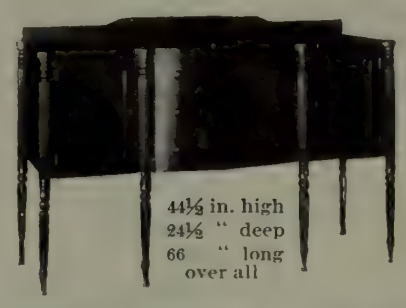
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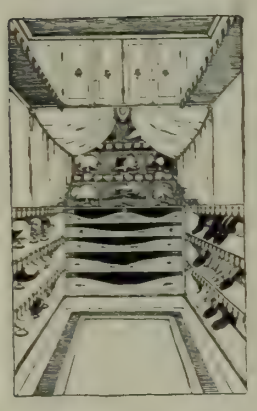
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Ivory pottery 12-inch bowl, with dancing nymph flower holder, 8 inches high. Boudoir lamp, 14 inches high, with yellow plaster duck base on gilt stand and pleated chintz shade. Courtesy of Ewin-Robinson, Inc.

on four sided frames and glazed. Quite a novel lamp base, originated here, is the yellow pottery duck, illustrated, which has a charm all its own. With this either a parchment shade with a painted duck decoration is used, or a pleated chintz shade. It is especially well placed on an occasional table, in a bedroom.



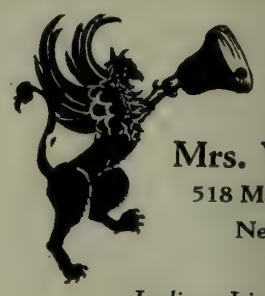
Wrought iron radiator cover, antique gold finish. 9 inches wide, 33 inches high, 44 inches long, with velvet cushion. Courtesy of the Ferargil Galleries

The problem of disguising the steam radiator, which is so great a factor in every house, has been successfully solved by the wrought iron radiator cover, with an antique gold finish, made by the Ferargil Galleries—one of the many interesting examples produced by their forge. This has the added value of serving as a seat, with its velvet cushion, and has the charm of simple line. Sparks screens, corresponding in design, are also obtainable here, with andirons.

The appeal of things Oriental is undeniably subtle, especially when expressed by the smaller decorative accessories. In going through Vantine's, one is impressed with the many lovely things that meet just these needs. As in the deep red coloring of the carved Cinnabar lamp base, illustrated, and the hand-decorated box that is carried out in soft greens and yellows.



Decorated Chinese pigskin box, 6 inches by 12½ inches by 6 inches, with metal clasps. Shippo bronze and cloisonne incense burner with jade knob. Carved red Cinnabar lamp base with embroidered tan Chinese silk shade, over rose. Courtesy of Vantine's



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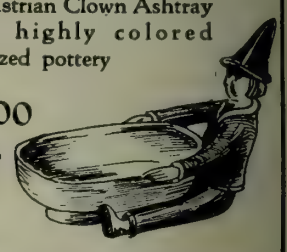
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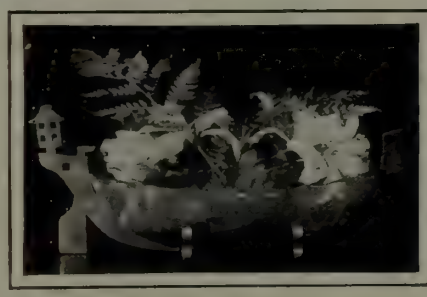
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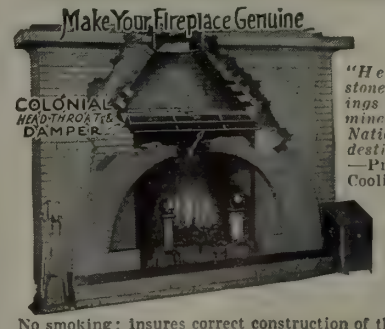
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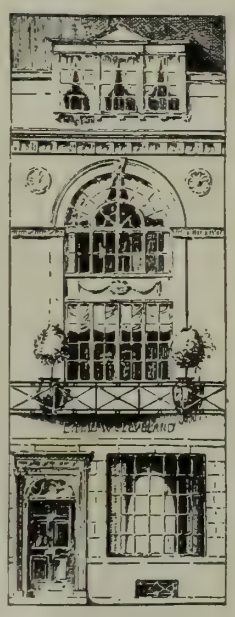
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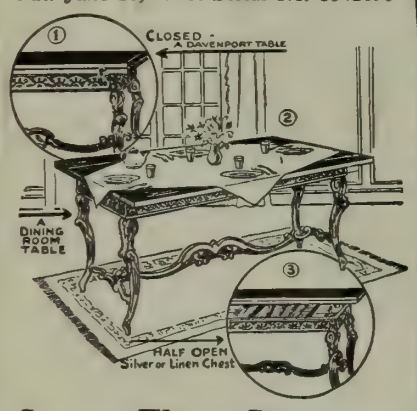
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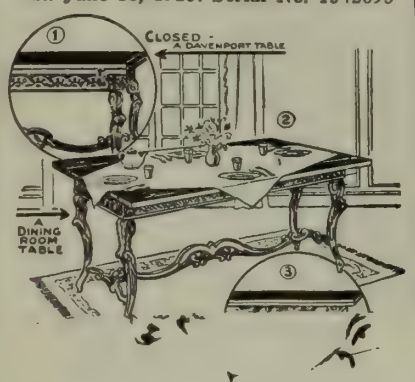
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The CLOISTER is a "Mizneresque" adaptation of a favorite Spanish *taberna*—charmingly intimate—delightfully exotic—an inn of a hundred rooms where the youth of the nation may well delight to dance and dine.

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Although less than a year old, Boca Raton is calling for building permits at the rate of $500,000 monthly —exclusive of the permits for the RITZ and the CLOISTER. One hundred and twenty-eight houses are now under construction and many of them should be ready for occupancy by January 10.

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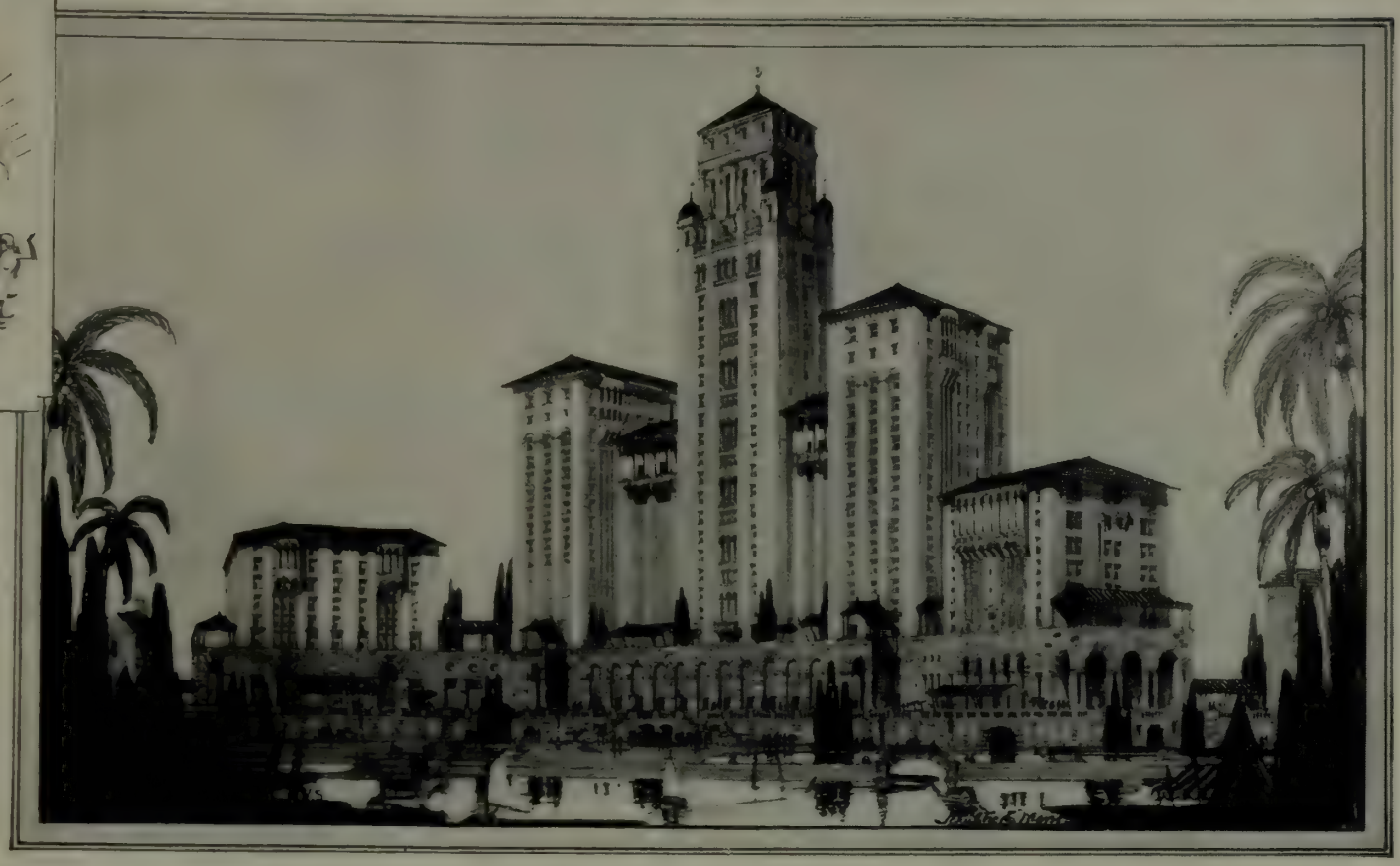
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Little Monographs—

The Story of Hand Printed Linens

Number One ot a Series

By Harold Donaldson Eberlein

THE art of printing hand-blocked designs on linen is far more ancient than most people imagine. There seems to be sufficient evidence that the old Egyptians used this method of enriching their linen fabrics, as well as making use of various other decorative processes for the application of colour and pattern to cloth. In all likelihood, some of the figured linen garments we see pictured on mummy cases and painted walls in the museums were printed with hand blocks.

It is beyond all question, however, that the Egyptians of the sixth century of the Christian era employed hand-block printing, for some of the blocks they used are still in existence as well as fragments of linen cloth with printed designs.

The patterns they used were chiefly geometrical repeats, simple in character and very small in scale.

The next important phase of hand-block printing on linen, of which we have actual knowledge, occurred in mediæval Germany where monks in the monasteries along the Rhine practised the arts of cutting the blocks and printing patterns with them on linen cloth. From the eleventh century onward the rich damasks and brocades made in Italy supplied the inspiration for patterns which the monks of the Rhineland and some of their lay pupils cut on wooden blocks and printed on the strong linen made from native flax.

Although these designs, imitated from woven silk, were often highly varied and intricate, the range of colours in which they could be reproduced with hand-blocks on linen was narrowly limited. Oftentimes, indeed, an elaborately organized pattern of birds, fruit and flowers, originally intended to be woven in many-coloured silks, was printed altogether in black on the natural-coloured linen. There is a piece of thirteenth or fourteenth century linen of this description still preserved at Cologne.

Then, again, the Italian brocade patterns of conventionalised fruits and flowers would be block-printed in three or four colours, which was probably the utmost they could do. Nevertheless, although the colour possibilities were not extensive, the block printers of the lower Rhine, both clerical and lay, contrived to produce many rich and handsome results by printing in gold and silver. For example, we may mention a twelfth century design of birds and leaves, printed in silver on blue linen.

These mediæval linens printed with hand-blocks were intended chiefly for wall hangings and were meant to answer in lieu of the damasks and brocades which it was exceedingly difficult to obtain. They sometimes served other purposes, too, as we shall by-and-by see.



A Georgian living room showing the use of hand printed linens in both the furniture covering and the hangings. The bright colorings contrasting with the one tone rug and the severely formal panelled walls

Though mediæval hand-block printing on linen seems to have been done chiefly along the Rhine, the earliest directions for block printing come to us from Renaissance Italy. Late in the fourteenth century, Cennino Cennini is the first to tell how to cut the blocks from which the outline of the pattern was printed, and then how to fill in the outline in colours with the brush. He begins by saying, "Because to the art of the brush there still belong certain works painted on linen cloth, which are good for boys' and children's robes and certain church pulpits, here is given the way to execute them."

When we think of this use for hand-blocked printed linens, it needs no undue stretch of imagination to picture Christopher Columbus, as a lad, arrayed in linen clothing embellished with printed design in one or more colours.

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¶ The traditional "luxurious simplicity" so characteristic of the Spanish interior finds full expression in the splendid examples created in the Orsenigo Shops. Inspired by the models designed by the masters of old Spain—these pieces bring with them that quaint and lovely atmosphere so desired in rooms of this style. The Orsenigo pieces illustrated present an interesting ensemble to be found in the New York show rooms—but one charming group in the most extensive collection of fine period furniture in America. Clients of dealers and decorators are given every opportunity for inspection.

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Addison Mizner, Architect *Photo by F. E. Geisler*

Front façade of the Gulf Stream Golf Club at Palm Beach, Florida

JANUARY, 1926 Vol. XXIV, No. 3

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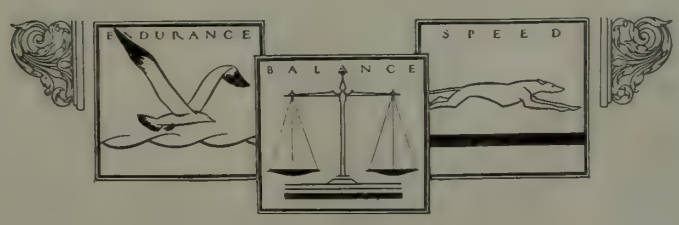
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14x11,	15x10,	15x12,	17 x 7,	17x9,	17x11,	18x12
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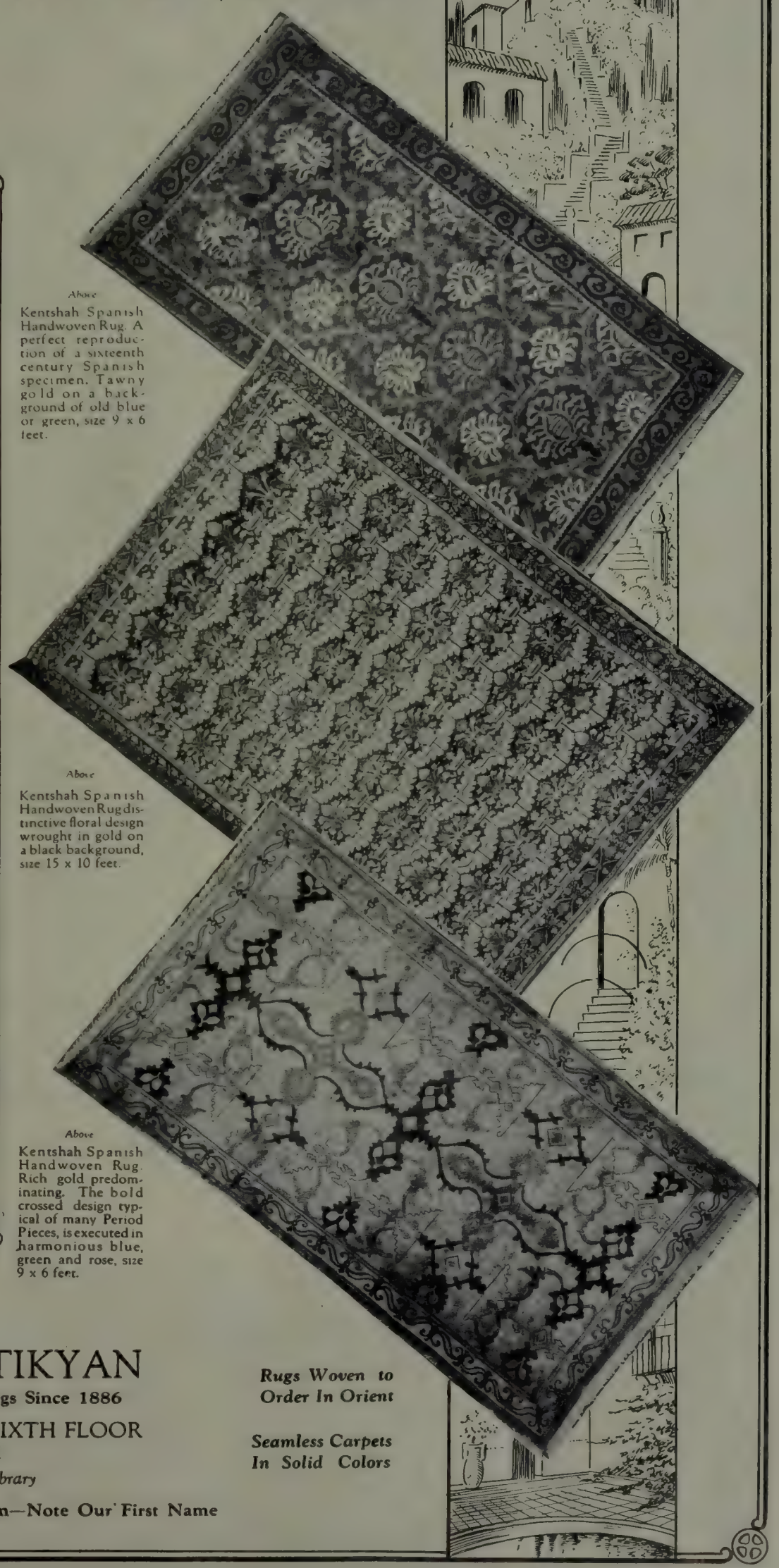
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Kentshah Spanish Handwoven Rug. Rich gold predominating. The bold crossed design typical of many Period Pieces, is executed in harmonious blue, green and rose, size 9 x 6 feet.

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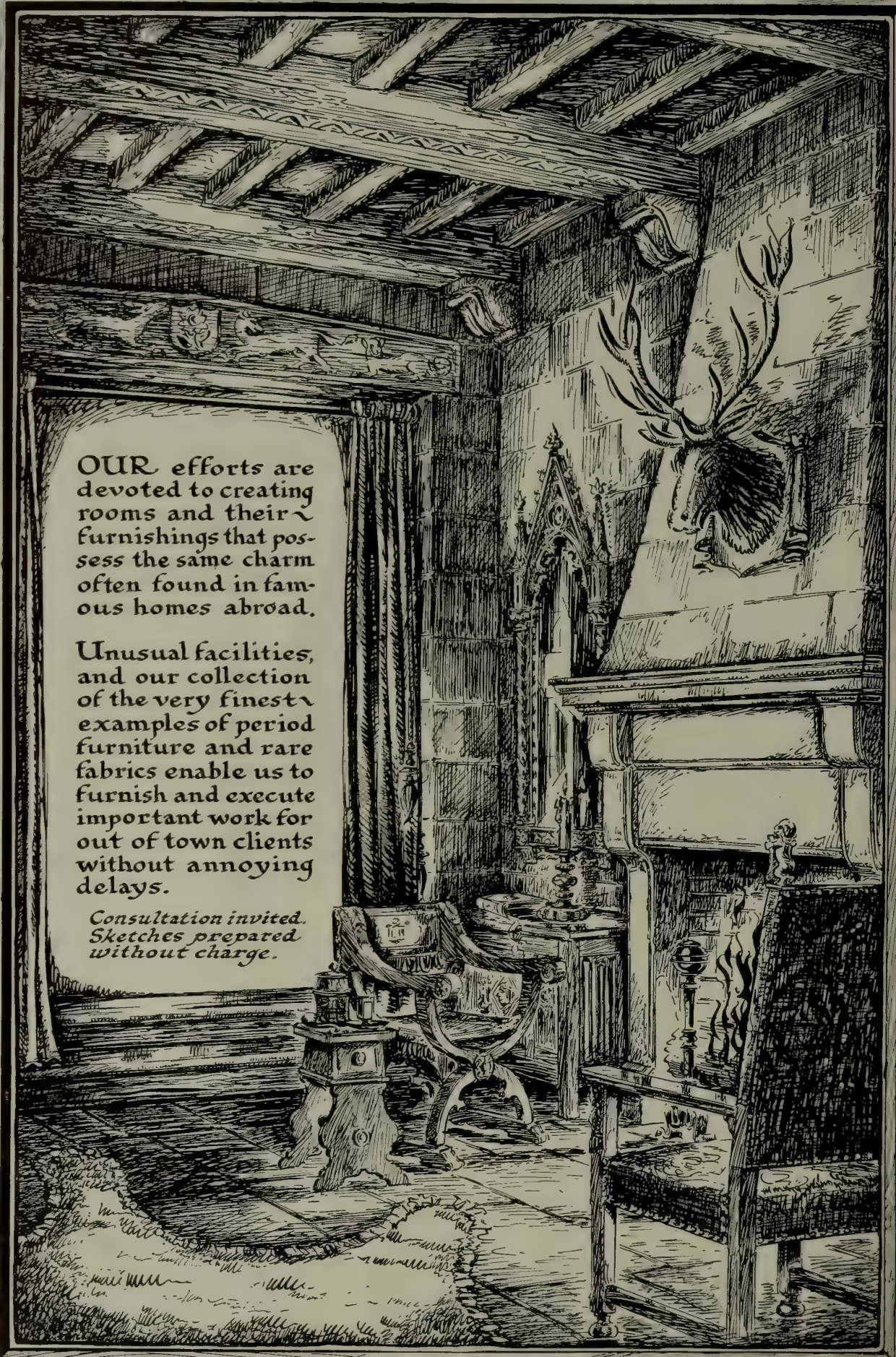
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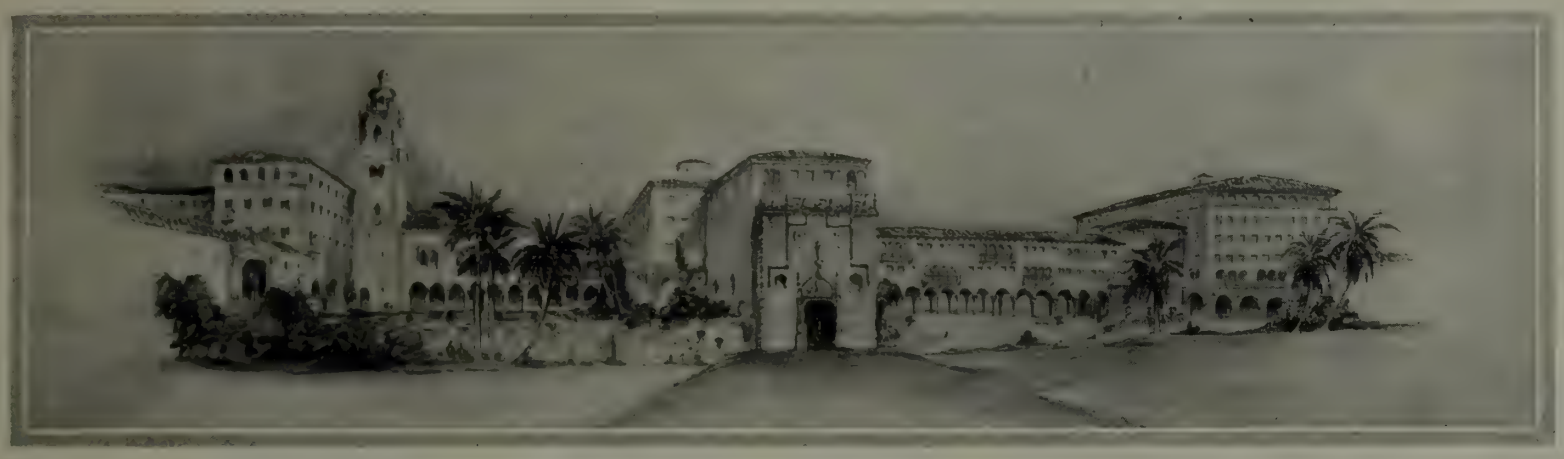
Photograph by F. E. Geisler, New York

The patios of Florida are becoming famous the world over and this patio terrace in front of the beautiful residence of Mr. Daniel H. Carstairs is one of the finest in the South. The tiles are in warm colors, set in rural fashion with grass growing between and the gorgeous jars are on old wrought iron standards

Arts & Decoration

The Modern Note in Home Building and Decorating—Theatre, Music, Books

VOLUME XXIV *January, 1926* NUMBER 3



Drawing of the Ritz-Carlton at Boca Raton *Addison Mizner, Architect of Both Buildings*

Castles in Florida

Illustrated with Some of the Finest Homes and Gardens That Have Recently Been Built in This Tropical State

By JOHN W. MARTIN

Governor of the State of Florida

Further illustrations for this article appear on pages 36, 37, 38 and 39.

AS far back as we can trace history, there have been certain places where man has exploited nature and made beauty spots that appeal to his æsthetic taste. Perhaps there is no one thing in history more universally known than that King Nebuchadnezzar built hanging gardens in Babylon to please his wife, who was reared in the mountains. Art was wrought with such lavish hands in the isles of Greece that it is said to have been a wilderness of marble, full of gods and temples. Rome was embellished with the artists' dreams, in marble, on canvas, and in architecture, when the Roman Empire was at the zenith of its grandeur.

Visit the great capitals of the world today and note the money that is spent and the labor that is expended for the sake of art and for purely æsthetical enjoyment. Take any of our cities and each has those pleasant places looked to with pride by its citizens where art has had its play.

Today, Florida is enjoying more in the line of building of beautiful homes and the making of beautiful gardens than any other state, or any other country of equal size. Mansions are springing up literally in the woods, from the bosom of erstwhile swamps and lagoons, beside beautiful lakes, and along the shores where the ocean waves play in front of these palaces. People who have the means to gratify their architectural tastes and their ideas of home conveniences build their castles in Florida because they like Florida's climate, Florida's people, Florida's government, and all that goes to make up our commonwealth. The old saying of "Castles in Spain" is being realized in castles in Florida.

Dreams are coming true; these dreams are as permanent as anything in human affairs, and so long as America is blessed with her present-day prosperity more and more are coming to look with longing eyes to a charming home by a beautiful lake, or by the ocean's waves, or on the banks of some limpid river, or on some towering hill overlooking a beautiful landscape, down in Florida where orange blossoms grow, magnolia's bursting cones, palm and pine, and the Royal Poinciana greet the eye from the front porch, and the tropical and sub-tropical plants make beautiful dreams where the landscape gardener plies his trade.

It is unquestionable that this recent development of Florida has practically created a new type of architecture for this country. Of course, the best architecture in Florida today is an adaptation of the fine old houses in Andalusia. Nevertheless, these adaptations are so admirable, the variations are so generally significant, that as a result the Floridian Spanish house practically becomes a definite expression of architecture. And Florida, I feel, may well be proud of the creative spirit that has accomplished this most picturesque new tropical type of home.



Photograph by F. E. Geisler, New York

View of stairway, balcony and patio of the estate of J. S. Phipps

(At the right) — Glimpse of the garden of the Wm. Warden estate, showing the curious outdoor stairway fashioned in part from an ancient Romanesque dwelling. The warning bell in the wrought iron fixture may be seen at the left of the observation tower which protects the winding stairway. Addison Mizner, Architect of both houses



(Below) — The Gurnee Munn home at Palm Beach, a modern adaptation of Spanish architecture. The fine dignified outline of the house is almost hidden under the mass of cocoanut palms and oleander vines. Palmettoes are planted along the stucco wall that edges the garden and at the foot of the wide terrace



Both Photograpns by F. E. Geisler, New York



(At the right) — Gorgeous Spanish stairway finished with rich antique tiles in the residence of C. W. De-Long, Coral Gables, Florida. An additional Spanish note is afforded by the antique wrought iron torchere at the right hand side. George Fink, Architect

(Below) — Residence of Mrs. Louise Phillips, Coral Gables, Florida. This charming house in Spanish Moorish style is finished in blue-white stucco over concrete blocks. The roof is antique Spanish tiles and fine tiles are set in over the double arched windows. Kiehuel and Elliott, Architects





The residence of Mrs. Otis Spencer at Coral Gables. This house is exceptionally homelike with its entrance through a graceful cloister, and the garden running up close to the terrace which is really an outdoor living room: W. C. Degarmo, architect



(At the left)—The spacious loggia at one side of the residence of George E. Merrick at Coral Gables. H. George Fink, Architect. This terrace is a beautiful stretch of color with its gorgeous Spanish tiles. It is especially beautiful seen through the archway of coral rock and concrete as shown in the picture

The Coral Gables home of C. W. DeLong. H. George Fink, Architect, one of the most spacious mansions built at this popular tropical winter resort. Though so close to the ocean its garden is a most luxuriant one





The home of Mr. Osius at Miami Beach. This is one of the newer structures built in the modified Spanish style with a hint more of our Southwest in the design than is seen in the houses modeled after Andalusian ideas. The garden is particularly sumptuous, a perfect setting for the large, simple dignified outline of the stucco house



(At the right)—The Miami home of Mrs. Meeker with a magnificent palm tree in the foreground, and its hint of tropical beauty in its garden beyond and in the house. The architecture of this home is not so definitely a reproduction of Spanish ideas, but a very tropical effect is gained

A touch of old Venice in a tropical setting and curiously enough the palmettoes and the cocoanut palms seem to belong as inevitably to this Venetian approach as though Venice itself had been born and bred on southern waters



The Small Picturesque House of Andalusia

These Ancient and Beautiful Spanish Dwellings Are the Source from which Much of Florida's Modern Architecture has been Developed

By CYRUS F. WICKER

Illustrated with Photographs Made by Mr. Wicker in Andalusia

HOW can we be comfortable, or feel at home, in a Spanish house? Is there any reason why Spanish architecture and decoration, above all others, should be adopted as most appropriate for American southern homes? If not entirely Spanish, what is the type of architecture best suited to the requirements of a semi-tropical climate, which offers at the same time the utmost comfort and convenience with the least trouble and expense?

These questions are in the mind of every northerner planning to build a home and take up permanent residence in Florida or southern California. To answer them satisfactorily requires a study into underlying conditions and a considerable amount of information about things Spanish not readily available outside of the technical libraries or a personal trip to Spain. What recourse, then, when a decision must be made on the moment without time for adequate consideration or the careful balancing of opinions and preferences?

It is true that examples of so-called Mediterranean types of architecture may be seen on almost every hand, that grilles and tiles and waterjars and other accessories of the Spanish home are available in carload lots, that Spain and nearby Cuba and Mexico are contributing ancient roofs and ceilings and fountains—although in rapidly decreasing volume as the supply becomes exhausted—while delightful books, profusely illustrated and abounding in information on the arts and architecture of old Spain have multiplied beyond number.

But with all these, there is a feeling of uncertainty and instability, a doubt, even, whether the present popular favor toward Spanish architecture will endure beyond the passing moment. Already a great number of the so-called "Spanish" houses, constructed in the last four years, built without reasoned design and overloaded with meaningless ornament, are beginning to look ridiculous; in ten more years they will appear impossible and be torn down. It is unbelievable that the feverish multiplication of their number will in the end establish a merely imitative style as one of lasting beauty or appropriateness; and the same is true of most Spanish detail used in decoration. A little dab of tile here, another little dab there, an iron grille or two, and a pair of concrete imitations of Spanish oil jars set up on either side of the front door are merely Spanish ornaments on an American home. Curved tiles on the roof or grilles in the windows, though they be imported from Spain itself, will not make a Spanish house. For if the benefit is great in the adaptation of the beauty and simplicity and appropriateness of the Spanish house to our own Florida climate, so is the danger great if an effect is sought without appreciation or understanding, resulting in the slavish copy of a dwelling from which the living spirit has vanished; a mere death mask of a home.



(Above) A patio in the center of an Andalusian home in Sevilla, showing an outdoor living room and an indoor garden



(Below) The essential feature of every Andalusian house is the open court or patio covered with cobblestones and the walls half-hidden under flowering plants and vines

The books, moreover, to which one turns for inspiration and the choice of models, for all their beautiful illustrations and fascinating text, are found on examination to deal almost entirely with churches and Palaces or with the few surviving examples of Moorish art in Spain; imposing or exquisite in every instance but impracticable for the immediate purposes of an American building his own home. These magnificent examples of Spanish architecture, these massive gateways, arcaded patios and imposing façades are largely irreproducible in America and, examined in detail, offer few suggestions for the home. There is as yet no book giving the practical details of the small and livable Spanish house from which interesting ideas may be taken and incorporated in our own homes, making them more livable, more comfortable and more fitted to the requirements of our climate.

What then does an American want who has come to Florida or California to build his house and is inclined toward the Spanish forms of architecture and decoration? Making allowances for differences of habit and temperament, in one respect all Americans are alike; they want to build in the South houses that will give them in fullest measure what they have come south for—warmth, sunshine, unprecedented opportunities for the utmost enjoyment of outdoor life; and to meet that demand, out

With Inspiration for a Modern Dwelling



Detail of a magnificent old Andalusian house with its roof tiles of rose and tan, softened and mellowed by centuries of sun and storm. The house and roof are over nine hundred years old

of many experiments and some failures, there is gradually evolving a type of architecture adapted to the American climate and to modern living conditions which, while based on the Spanish is profoundly modified by the American's common sense, good taste and insistence on comfort and convenience.

Historically as well as architecturally, Florida and southern California owe much to the Spanish tradition; but as we are dealing with a very active present, it is fair to assume that conditions of climate, far more than circumstances of early discovery and colonization, will, in the end, ally our architectural forms to those of southern Spain. This similarity of climate exists with respect to most Mediterranean countries; but it is in Spain and, more strictly speaking, in Andalusia, where conditions are most nearly similar and where the problems arising from extremes of light and heat and sunshine have been most successfully and at the same time most happily solved.

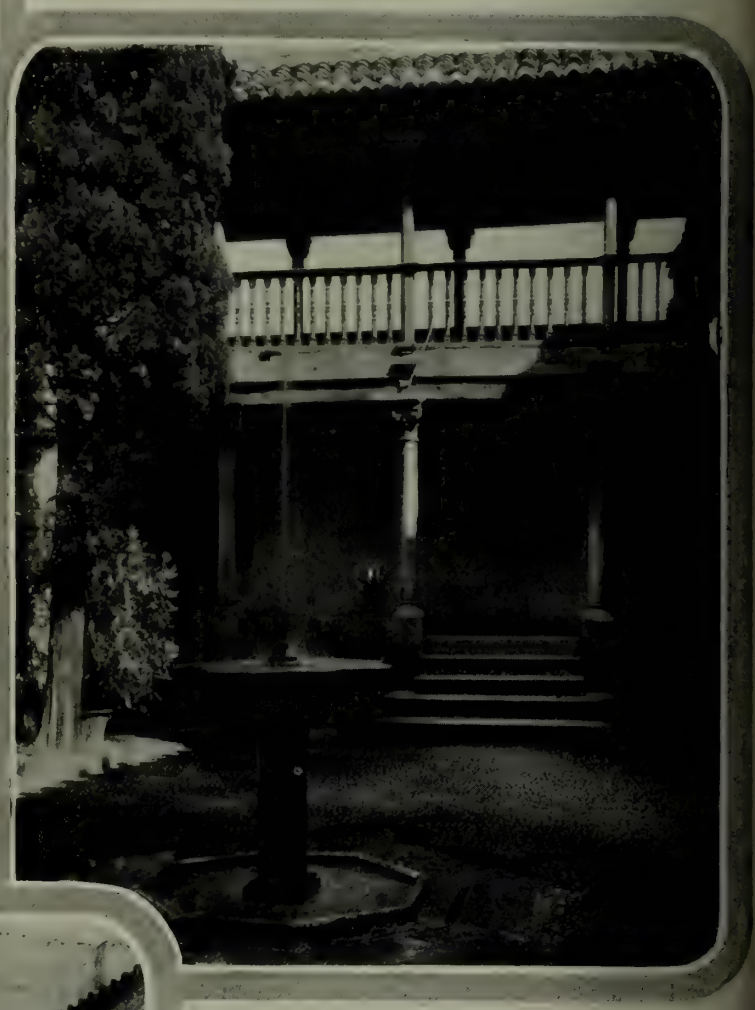
If the type of house most desired by an American is one combining simplicity with dignity which provides for a maximum of light and air and sunshine without excessive glare, and which offers opportunities for enjoying outdoor life while at the same time affording a desirable privacy, he will find all of these elements in the Andalusian house. With Spanish, French, Italian and Moorish models to choose from, it is in the Andalusian home that, with important modifications to be dealt with later and with the improvements suggested by American ingenuity, he will find all that could be desired for living most delightfully and appropriately in a semi-tropical climate.

It was by no mere accident that the Andalusian house attained its present form. Its carefully planned design is the result of centuries of experiment during which Spaniard and Catalan have occupied themselves for a thousand years in the skilful handling of light and shade, in choosing the right proportions of sun and shadow, in the employment of cooling currents of air and in the utilization of most precious water. The



(At the right) An interesting type of window on a very old Andalusian house, the framework of stucco set in the stone wall with an overhanging roof of tile and a little portico with a finely carved rail

(Below) The cloister running around the patio of an ancient house in Cordova. Fine tiles are used to floor the patio and the long corridors





(Above) The Court of Cypresses in the Alhambra. Here the court is open to the sky and surrounded by the building itself

results are summed up in those essential features of every Andalusian house, the open court or patio and the universal use of tiles.

Of supreme importance architecturally is this central court, surrounded by walls or buildings, overhung with balconies yet open to the sky, and serving alike as an outdoor living-room and an indoor garden. It is essentially the living portion of the house, where household activities and recreation take place alike in the open air, protected from weather or a too bright sun by arcades and balconies, shaded and made fragrant by trees and flowering shrubs, embellished with fountains and benches and walks of decorated tile; in brief, a comfortable, cool place where the entire family can live in the open air yet entirely secluded from the noise and dust and publicity of the street.

A close observation of this patio, however, shows that unrestrained heat, sunshine and the great outdoors are **not**

(Continued on page 74)

The Shaw and Shakespeare Circus

Plays That Are Being Talked About in the New York Theatres

By LOUIS KANTOR



Photograph by Wide World Studios

Laurette Taylor, in "In a Garden," at the Plymouth Theatre

SHAKESPEARE really is becoming something of a tedious and unconscionable mill... in praise ...tlemen, ...patronizi... ...stance, ...grimaces ...month, ...ion—'When I was young it was considered ...ant hospitality to offer a cup of chocolate to ...or cura—priest—when he came to confess the ...—but now it is offered to any sort of visitor on ...casion.'

...e sofa or couch, in fact anything but the most ...straight-backed chair, was never used in the ... of the old regal Spaniard. Even under the ...on régime, and at the present day, they are not ...ar in Spain. Manners and morals are things ... very strictly observed in Spanish households. ...s never recline or sit comfortably in company. ...t well enough to sit upright in a straight chair, ...remain in bed and out of sight. So Spanish chairs, ...e very stately in appearance, were made stiff and ...ght and unyielding. But in those far-off days ... was small regard for comfort. Ladies wore ...achers of wood and metal, with voluminous skirts ... looped up at the sides, and men cased themselves ...rmor—wearing apparel that made leaning or any...g but absolute perpendicular poise an agonizing ...xation. All these romantic eccentricities of dress ...essitated wide chairs which were very often armless. ... Spain has always been strongly religious; this in...nce is very apparent in Spanish interiors. A Car...al's hat is a very common decorative motif. Then, ..., the large canvases that, with tapestries and dam...s and velvets, made the wall decorations, are always ...igious in theme, dark and sombre in treatment, hung ...t and often unframed. The influence of the Church ... the other furnishing is strong also. Most of the ...panish tables in use have come from monasteries. ...hese refectory tables were made high to accommo...ate the stilted frailero or monk's chair. From the ...anctuaries of cathedrals, and the sacristies, came the

in a Spanish salon showing a typical Spanish chair with embossed velvet, a table with Spanish jewel d candlesticks and a rare old chasuble for a wall decoration

needing and honestly entitled to some of the bell-pulling, exhortations and inexpert cartwheels excited by a stiff-shirt "Hamlet" was greeted reluctantly with a haughty finger. While unnecessary barkers were hollowly rehearsing the elephantine wonders of the Shaw & Shakespeare Circus, the homely little sideshow, "A Man's Man," was moving steadily toward the obituary column.

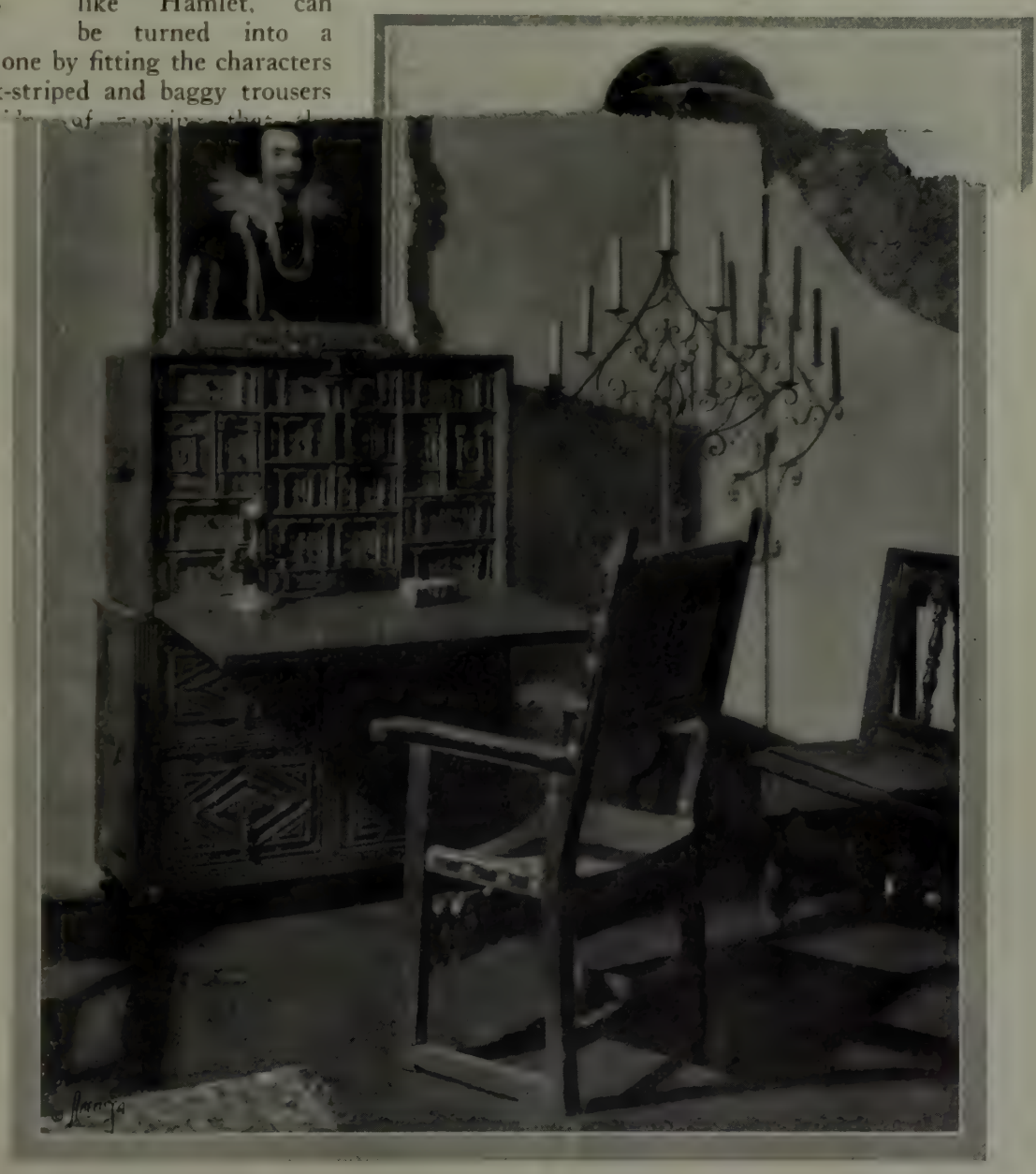
Though it is a pleasure to report that The Stagers, the organization which produced "A Man's Man" succeeded in fanning it into a lively box-office attraction at the Forty-ninth Street Theatre, it is not a pleasant thought that Shakespeare and Shaw can be used, however unwittingly, to club a fine play into obscurity. One does not begrudge the breathless praises of the sweet dreams of an Arlen. Life can seem a little more palatable for a crumb of Armenian honey-cake. But four weeks of garrulous newspaper argument devoted to proving that a timeless play, like "Hamlet," can be turned into a modern one by fitting the characters into silk-striped and baggy trousers



Photograph by Florence Vandamm

Peggy Wood as "Candida" which was revived at the Actor's Equity Theatre

husks of human beings and rubbed them with the grace of tragedy so that they have importance not only in their own eyes, but in ours as well. This feeble pair, both seduced by the "regular fellow" who promises them each their respective paradise, live, and what is more terrible, are left living, as the curtain comes down, in a futile hell. The regular fellow was not even an Elk himself, and took Tuttle's achingly earned pittance and took also the body of the wife as previous payment for his non-existent influence with D. W. Griffith. But what is more frightful to them is that he also has taken from them the fond illusions which make their colorless lives just



A writing corner in a Spanish library. The vargueno is the characteristic chest and writing table of Old Spain, the simple but excellent model of Spanish chair is covered with Cordovan velvet and the light for the desk comes from an old Spanish torchere

Creating a Home as the Decorator Sees It

Spanish Style of Furnishings and the Possibilities of Its Adaptation to American Environment. From an Interview with John N. Mannes of the Hampton Shops. Number Nine of a Series

By SHEILA MAYNE

"IT is really quite amazing how eagerly Americans are reacting to the spell of the past in the decorating of their homes," began Mr. John N. Mannes, as he very cordially consented to the tedium of an interview. "Of course, travel, literature, the theatre, paintings in the art galleries, exhibitions of rare furniture in our showrooms, all tend to increase knowledge and appreciation of the art of the decorative centuries. Thereby people become acquainted with the antique lore of beautiful chairs, tables, chests, tapestries, and they succumb to the glamour, the historic aura of furniture and settings that have, so to speak, a past.

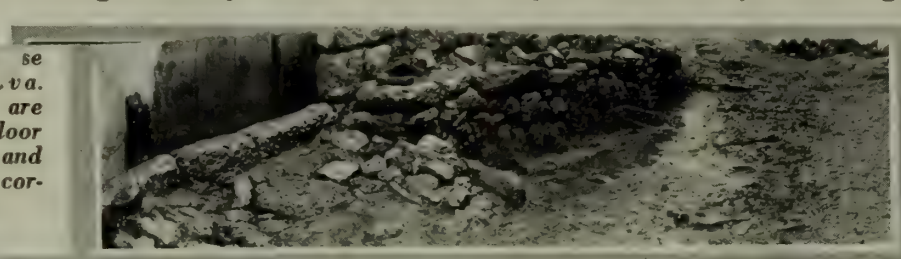
"Hence the esteem for the romance and the colorful tradition of Spanish art in home furnishings. The latter style while mediæval in tradition and stamped with the stately beauty of court, cloister and inquisition hall, is, nevertheless, thoroughly American in its usableness. The thousands of Spanish and Italian houses being built every day in our smart American Rivieras—so reminiscent of the famed casas on the shores of the Mediterranean—with patios, and exterior stairways winding picturesquely to balcony and roof—are creating a demand for authentic Spanish interiors, for furniture, grilles, pottery, tapestries, all rich with the lure and splendor of Spain. In the historic aura of these settings, the modern American woman is finding a rare environment for her social duties, a background of dignity and distinction in which none of the glamour so vividly associated with Spain is lost. The heritaged atmosphere of the Alhambra or the Escurial can be transplanted with no less of character or vitality to American soil.

"A great many American country homes have adopted the patio and the exterior stairway, the rough plaster walls and the Moorish arch, as their own. In essentially summer homes the use of the gay-colored tile—azulejo, so beloved of the Moors—is getting to be appreciated as cool, delightful material for floors and wainscoting. In either glazed or unglazed form, tiles are distinctive and very decorative. When used to line niches, and face doorways and window openings, they achieve lovely notes of color and design against the plain, rough plaster walls.

"Spanish rooms are generally very large and, like those of Italy, have high ceilings. The latter are beamed, or else vaulted and plastered. The beamed ceilings which are often gorgeously carved and painted are the most popular. Spanish walls are always of white or very faintly tinted plaster; the doorways and fireplaces are often very lavishly decorated. Great spaces of white wall was vastly appreciated in Spain for its decorative contrast to Flemish tapestries, hangings of Moorish damask, panels of Cordovan leather, dark, sombre paintings and richly embroidered velvets. There's not a family in Spain of any importance that has not somewhere in its numberless chests a *respostero,* that is, a sort of family coat-of-arms—a blazon worked heavily in gold on a rich velvet—generally red—ground. In the old days, and also at the present time, they were hung on the walls with a lot of pride in ancestry—like victory flags in a cathedral. In their original settings the *reposteros* were things of splendor and reverence; in the modern homes they are appreciated for their sheer beauty.

"It's remarkable the number of chests that went into the making of a Spanish home. The Spaniard never discovered a need for bureaus, for him the chest was a very serviceable household god. Strange to say, chests in Spain were male and female. The sex of a chest was determined by its compartments. If a chest had but one compartment, it was male; if it was provided with little panels for trinkets, it proclaimed itself female. Chests were part of the furniture of every room. Very often the chests in the sala—drawing-room—were supplied with cushions of velvet—generally red—embroidered richly in gold. The discovery of America brought much gold to Spain. Most of the heavy gold effects in Spanish decoration, as well as the rich, barbaric colors, were a result of that era of discovery and conquest. After the introduction of Chinese and Indian art into Europe, Andalusia and Catalonia developed a great fondness for lacquered furniture. Chests in lacquer grew to be as indispensable as tables and chairs. Today, collectors use lacquered chests as sideboards.

"Spanish interiors were generally sparsely furnished, the result, perhaps, of an unsociable strain in the race. There was little visiting, so there was no reason for sideboards or furniture associated with the pretty display of silver or dishes for hospitality. Even at the





se va. ..e tiles are used to floor the patio and the long corridors



(Above) The Court of Cypresses in the bra. Here the court is open to the s surrounded by the building itsel

results are summed up in those ess features of every Andalusian house open court or patio and the universa of tiles.

Of supreme importance architectu is this central court, surrounded by or buildings, overhung with balconie open to the sky, and serving alike a outdoor living-room and an indoor den. It is essentially the living portic the house, where household activities recreation take place alike in the open protected from weather or a too bright by arcades and balconies, shaded and n fragrant by trees and flowering shrubs, bellished with fountains and benches walks of decorated tile; in brief, a c fortable, cool place where the entire fa can live in the open air yet entirely seclu from the noise and dust and publicity the street.

A close observation of this patio, ho ever, shows that unrestrained heat, su shine and the great outdoors are n

(Continued on page 74)

present day this custom holds to a large extent. However, a few of the ultra-moderns at Madrid have broken with this old tradition of cold hospitality. Commenting on it, a certain aristocrat was heard to mention—'When I was young it was considered extravagant hospitality to offer a cup of chocolate to the senor cura—priest—when he came to confess the family—but now it is offered to any sort of visitor on any occasion.'



Corner in a Spanish salon showing a typical Spanish chair covered with embossed velvet, a table with Spanish jewel box and candlesticks and a rare old chasuble for a wall decoration

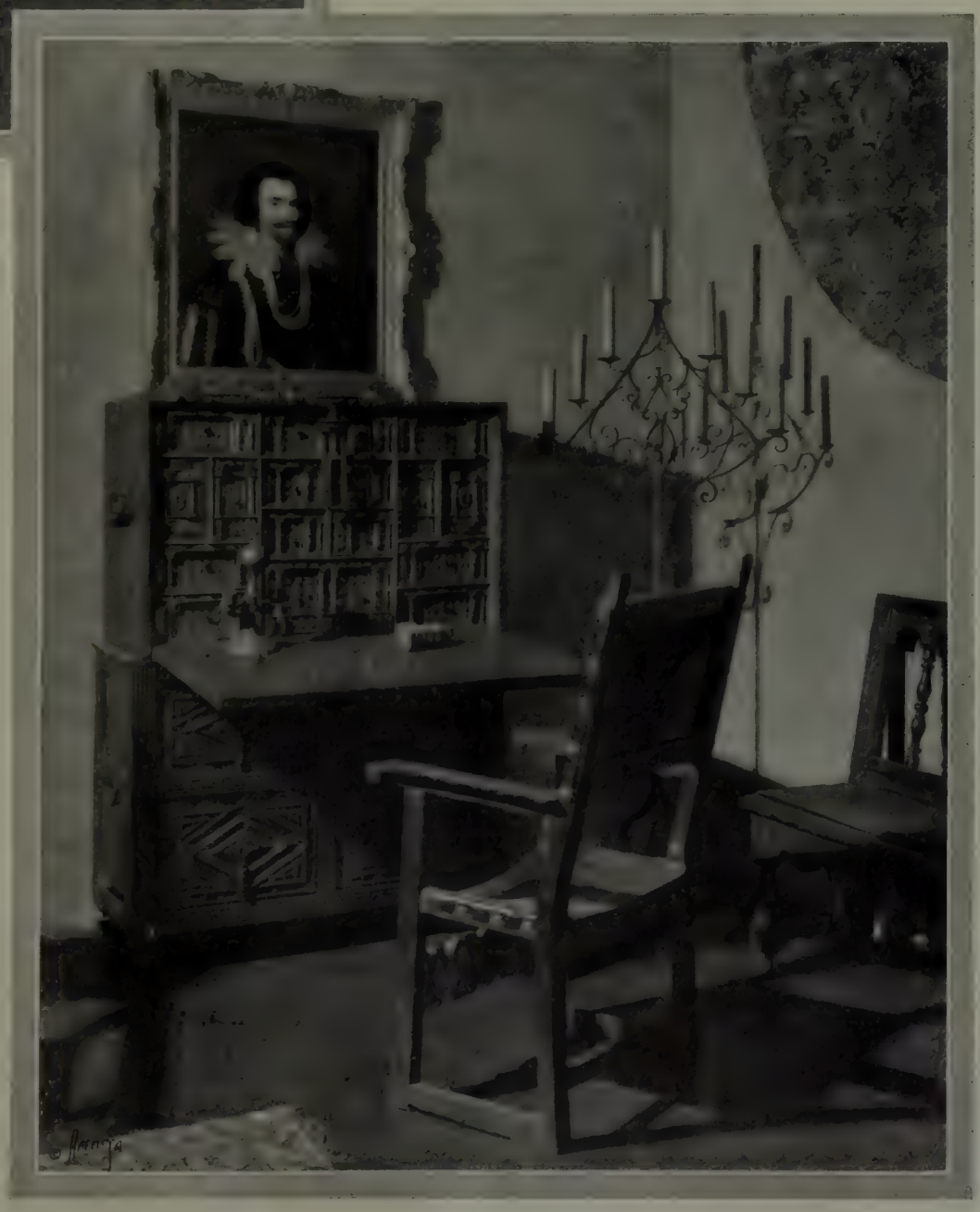
"The sofa or couch, in fact anything but the most formal straight-backed chair, was never used in the homes of the old regal Spaniard. Even under the Bourbon régime, and at the present day, they are not popular in Spain. Manners and morals are things to be very strictly observed in Spanish households. Ladies never recline or sit comfortably in company. If not well enough to sit upright in a straight chair, they remain in bed and out of sight. So Spanish chairs, while very stately in appearance, were made stiff and straight and unyielding. But in those far-off days there was small regard for comfort. Ladies wore stomachers of wood and metal, with voluminous skirts that looped up at the sides, and men cased themselves in armor—wearing apparel that made leaning or anything but absolute perpendicular poise an agonizing relaxation. All these romantic eccentricities of dress necessitated wide chairs which were very often armless.

"Spain has always been strongly religious; this influence is very apparent in Spanish interiors. A Cardinal's hat is a very common decorative motif. Then, too, the large canvases that, with tapestries and damasks and velvets, made the wall decorations, are always religious in theme, dark and sombre in treatment, hung flat and often unframed. The influence of the Church in the other furnishing is strong also. Most of the Spanish tables in use have come from monasteries. These refectory tables were made high to accommodate the stilted frailero or monk's chair. From the sanctuaries of cathedrals, and the sacristies, came the stately armchairs of the princes of the Church. These chairs are very fine pieces. In the sala of the grandee, chairs of this same church type were brilliantly gorgeous in velvet and brocade.

"Spanish furniture was generally large in scale, and of straight structure. It was usually constructed of walnut, which was oiled and waxed to a rich, deep, satiny patine. The furniture was sombre, hence the riotous brilliancy of the decorative fabrics as a contrast. Flemish tapestries—trophies rather than products of Spain—and Moorish damasks provided the indescribably lavish note of color so essentially Spanish. Charles the Fifth—the traveling emperor—was a regular commuter between Spain and Flanders. This warlike monarch was very partial to Flemish tapestries, and many of the rare specimens in museums today are the fruits of his conquests. Richness was a distinctive characteristic of old Spanish furniture. Especially was this true of the vargueno. These cabinets, so unique inside and out, and so distinctly Spanish in the finesse of their conception, were made of walnut. The exterior was generally plain, with a drop front, which was adorned with fretted iron mounts elaborately designed, or with panels of vivid red velvet. The interior was arrayed with tiers of small drawers, intricately engraved with bone inlay or lavishly decorated with gold and color.

"A rather interesting fact about Spanish furniture is what may be called its 'presence.' It can stand alone against bare walls and be quite imposing, and just as easily preside in a sumptuous environment against an elaborate background without losing any of its impressive character.

"Impressiveness may be said to be an outstanding characteristic of Spanish rooms. But impressiveness in Spain is achieved by contrasts of form and color rather than any fixed monotonous principle. There are the inimitable touches, pottery glowing with greens, blues, tawny oranges, and clear yellow, ornaments of Moorish and Early Christian origin, and all the wealth of storied fabric from cloister and castle."



A writing corner in a Spanish library. The vargueno is the characteristic chest and writing table of Old Spain, the simple but excellent model of Spanish chair is covered with Cordovan velvet and the light for the desk comes from an old Spanish torchere



The work of Mini Zuckerkandt, a little Viennese girl, thirteen years old

Developing Artists Through the Imagination

How Professor Franz Cizek Trains Little Children to Become Creative Artists

By ALLAN ROSS MACDOUGALL

Our Paris Correspondent

ONCE long ago, in a very beautiful speech delivered to her many admirers who thronged the Theatre des Champs Elysees, Isadora Duncan said: "I firmly believe that our riches here on earth are our wills and our imaginations." I quote this part of the speech because it has reference to an appeal she was making at that time for support for her school, the school wherein she had proved to the world that there is more to be done with little children than teaching them facts and figures; that their wills must be trained and their budding imaginations stimulated to full flowering.

Something of the same idea stands back of the work of Prof. Franz Cizek who teaches art to a special class of children in the Kunstgewerbeschule, or Municipal Arts and Crafts School in Vienna. Cizek is a Czecho-Slovakian, tall, gentle-looking, quietly humorous, who makes the children beam with pleasure when he speaks to them. They all love and admire him even when they do not quite know what he is talking about.

In the past few years his fame as a teacher has rapidly traveled over Europe and the various works of his class have amazed the sophisticated Europeans. Dent, the English publisher, has placed on the market a book of the color studies by the children prefaced with a note of rare understanding written by Edmund Dulac, the artist-illustrator. A second book of the work of Cizek's children has been brought out by the Bundverlag of Vienna and it is a beautiful example not only of the excellent results obtained in the Cizek class but also of fine color printing and the art of book-making. In London, where an exhibition of the class work was recently held, the firm of Liberty—famous the world over for its beautiful silks and the colors and designs thereon—bought many of the charming and fantastic designs done by the children of the Kinetismus class. And besides the exhibition in London of the paintings, woodcuts, paper-cutting and designs of the children, others have been held in Berlin, Vienna, and other continental cities. From the purely commercial viewpoint therefore, Professor Cizek's class has been most successful but for all people interested in Art and the teaching of it to children the most important feature of the work lies in its educational value.



"Springtime," an ideal of Hans Bauer, a little Viennese boy

During the summer season a whole room in the Austrian Section of the Exposition des Arts Decoratives in Paris was happily given over to the amazing work of the pupils of Professor Cizek's class. On one of the walls a poster tells the interested visitor the following facts:

Forty to 50 children work for four hours a week in all technics that serve to develop form.

The works exposed here have not Art as a goal, only the giving out of creative life.

They show:

1. Creation of elementary form.
2. Creation influenced by the world about us.
3. Work that has for an end manual skill.

The works are untouched by the master's hand.

They are the creation alone of the students. There is no doubt that the room with its joyfully conceived and colored pictures is one of the soul-satisfying oases in the sandy wastes of modernism at the Exposition. What real joy the works express! What happy scenes viewed through naïve eyes and set down with laughing colors! What spirit and movement in the ensembles! A very rare treat for the lovers of children.

We in America, who have read the poems of Miss Hilda Conklin and seen the drawings of Miss Pamela Bianca, are somewhat acclimated to infant geniuses; they have helped build up our resistance against surprise at the imaginative doings of the younger generation. But the children of Professor Cizek's class are something else again. They are not supposed to be geniuses no matter how well they draw or paint or create pictures out of cut colored paper. They are, in fact, quite ordinary children, the offspring of middle-and working-class families of Vienna and their ages range from 7 to 15 years. Only about half of them have any talent at all, says their teacher. In fact he

doesn't care to have precocious children in his class; he prefers them talentless. Yet what they accomplish in their class over the week-end, talent or no talent, would come as a great shock to the American parents who are content to see their children over Saturday and Sunday develop a good game of hopscotch or baseball.

If one were to judge by the works of the Viennese children hung on the walls of the Austrian section in the Decorative Arts Exposition one would unhesitatingly say that they were all super-children. But I have been told by one who saw them at work that they are clear-eyed, laughing, apple-cheeked boys and girls—just everyday, playful, imaginative youngsters. To this observer their only eccentricity seemed to be the pre-occupation and very evident delight in a pastime that develops a sense of beauty and keeps them out of mischief at the same time.

The teaching principles of Professor Cizek are apparently very simple: he doesn't teach at all! Method, he says, poisons art. For art to him is whatever is imaginative, no matter what it looks like. All work done according to rule; all work done without spirit and the imagination, no matter how superficially perfect it may seem, is useless and lifeless.



This study of a Medieval knight is a wood-block by Joseph Bauer, executed at the age of eleven

In his class he makes no suggestions to the children unless they first ask for them. He gives no orders. What he does give is sympathy and understanding to stimulate the childish imaginations. The children have absolute freedom. They even choose their own medium. Do they feel like expressing their imaginary picture in color? Then color it shall be. In black and white? By wood or linoleum-cutting? By colored-paper cutting? All these materials are theirs for the asking. Every child in the class, says the Professor, is a potential artist with many beautiful and fantastic thoughts and designs lying dormant in its brain awaiting the magic touch of sympathetic understanding to make them flower.

The days of large classes of cowed children copying with tedious exactness the dusty plaster-casts and the ill-arranged still life of colorless utensils and dull vegetables are gone forever. If the children of Vienna want to draw from still life groups and otherwise follow the regulation routine of art instruction they must go to other classes than those of Cizek. Coming to his class they are asked to follow no rules. There is no heavy-handed discipline to undergo and no moth-eaten traditions to be dumbly followed.

Norman Matson, the American journalist, tells a little story of one of his visits to the class in the Kunstgewerbeschule. It throws an interesting sidelight on the children and their teacher. Going into the classroom one day he saw that one of the little girls had a fuzzy pup snuggling close to her feet. He asked Professor Cizek about it.

"Oh!" he said. "She is very fond of the pup and we said yes when she pleaded to be allowed to bring him in. Now, as you see, they are both content and I don't doubt that she draws much better!"

In that strange, delightful schoolroom the pupils are as happy as they might be out in a park playing the games their fancy told them. For they are neither restrained nor constrained. The frail flowers of their beautiful childish imaginations are allowed to ripen into expressive fruit. The work from their brushes, pencils or knives is never changed. If they imagined a horse or a train or a house to stand in that fashion then it must be so. No matter how grotesque the finished work may seem to the outsider to the sad-smiling old teacher it is sacred and beautiful —the fruit of a child's imagination.

In one corner of the long sunny classroom with its happy atmosphere of children engrossed in the things they love doing there is a Guignol Theatre. For this theatre the younger students make the costumes and settings to illustrate the short dialogues written by the elder ones. "Some of the little plays they present are very good," says the professor, "and some of them are not. But I want to give the bad plays along with the good. Any corner in talent is as unsocial as a corner in wheat. I will not have only talented children in this class. Segregating talent is unhealthy. The slow children in the class plug along and by their quietly intense persistence shame the ten-year-olds to masterpieces." What the untalented ten-year-olds are shamed into doing is not explained. Theirs, no doubt, is the joy of mere persistence.

Those who are interested will be glad to hear that the exhibition of the children's work is to go this year to the big Exposition in Philadelphia. I hope that the great teacher may be persuaded to come and take charge of the exhibition of his pupil's work. It seems to me that more than anywhere else does America need his stimulating ideas. For more than anywhere else has the pernicious doctrine of *"Thou shalt not"* crept into the daily school round. There is not very much room in the rush and feverish madness of modern life for the sensitive and imaginative youngster. "Where there is no vision the people perish" says the wisest of all wise books. And where there is no imagination and where the imaginations are not stimulated to create beauty the people also perish —spiritually.



"Holtz," a wood-block by Stefanie Kraus, designed and executed by a little girl of thirteen

Despite the trials and tribulations of a war-fatigued and beaten nation Professor Cizek had worked faithfully carrying out his ideas in the Kunstgewerbeschule. During the awful period of unrest and famine, although they starved for lack of food and shivered in the unheated class-rooms, the children came regularly. And now after these years of work Cizek has come through. His ideas are beginning to permeate other countries in Europe and two books have just been published in Vienna concerning his work and that of his class. Doubtless some discerning American editor will have them translated before the Philadelphia Exhibition.

In the Paris Exposition these books, although printed in German, were greatly in demand because people passing through the room containing the paintings and woodcuts by the Cizek children were so enthralled and enthusiastic that they immediately sought to learn more about the school and the ideas of the Viennese professor.

Much interest was shown in the City of Paris building at the Exposition where the work of the children of the Arts and Crafts schools of the city was exhibited. But what a contrast beside the work of the Austrian children! The drawings were academic and cold; they were stereotyped. Countless groups of children had turned out the same things in exactly the same way under the guiding hand of a bored Beaux Arts teacher. If one looked closely one could see the place where his eraser and pencil had said their silent *"Pas comme ca, mon petit, mais comme ceci."*

Plaster casts, badly arranged flowers in vases, sprawling vegetables, no matter how carefully drawn and painted, will never stimulate the imagination of the doer or the seer. On the other hand, the impressions in color and black and white of familiar and homely scenes set down by the Viennese children who imagined them vibrate with very real feeling.



A girl of eight, Gisi Vichon, expresses in this wood-block her idea of children starting for a walk

Private Swimming Pools Are Florida's Vogue

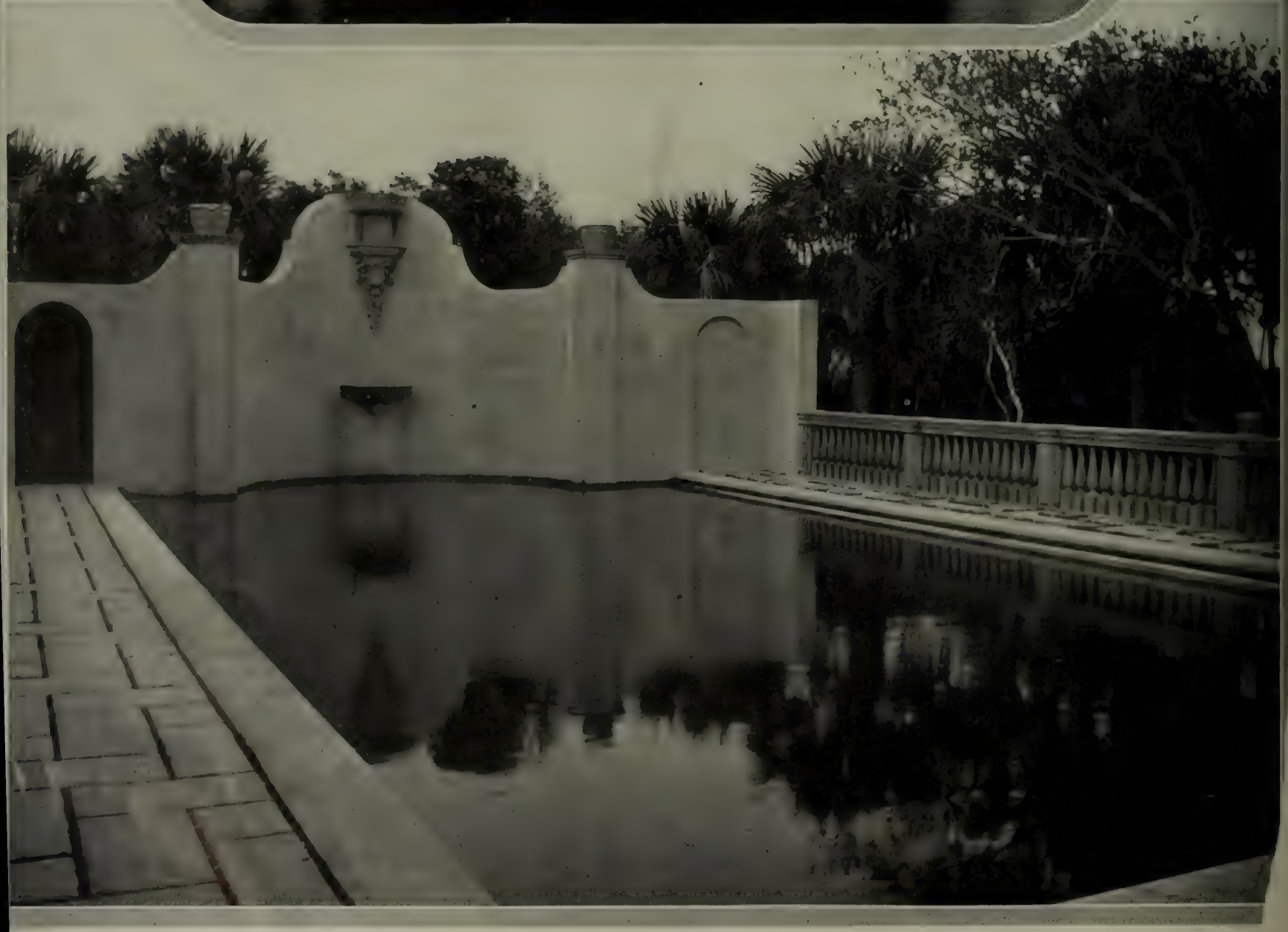


(At the right) A spacious swimming pool resting under a magnificent Spanish portico is one of the features of the E. S. Phipps estate at Palm Beach. It was designed in architectural harmony with the house and is surrounded with a lovely garden of orange trees, royal and cocoanut palms and hibiscus shrubs

(Below) The private swimming pool on Harold Vanderbilt's estate at Palm Beach is placed in a fine architectural setting but left uncovered to the sun. It is also surrounded with hibiscus in bloom, tall palm trees and the shining foliage of orange and lemon trees which are in blossom at the same time when some of the branches are bearing bright fruit

Photographs by F. E. Geister, New York

Both These Pools Were Designed by Addison Mizner



New York Exhibitions from a Personal Angle

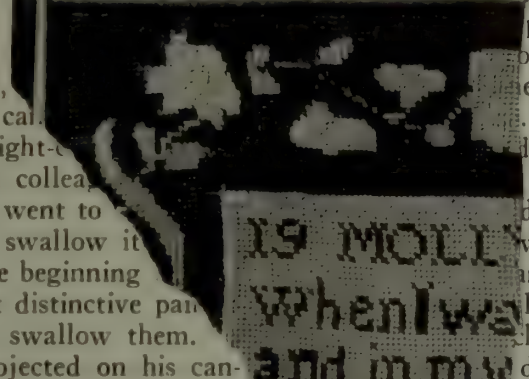
Illustrations of Unusual Interest from Important New York Art Exhibitions in Almost Ever

By HAROLD DOUIS KALONYME

THERE is a great truth in affairs of c orative practice to which we all of glitterir too often shut our eyes. That truth and Pe that what really does matter and view th emendously is not so much *what* is arming the *way* in which it is done. It is stylistic same as it is in everyday intercourse Avenue. people we meet. It is not always

A gr said that matters as the *way* things viting, a

ings and years ago anyone would have been are not inv scorn who ventured to predict a exhibitions. working of needlepoint as a local world; Sa structive form of feminine Back Bay; the usu lts that could and would gents, painting the pro- Fifth Avenue into lilies, he ally satisfying one-man was the Eakins group.



Raw, harsh, unpolished, ally repellant, the Eakins' ca down so smoothly as the bright- of his successful American colle when Mahomet graciously went to tain he made no effort to swallow it so, now that Americans are beginning at the works of their most distinctive pa they are not quite able to swallow them.

For what he saw is projected on his canvases in so unadorned a manner as to make them seem, at first glance, depressing. It is an error, however, to accuse Eakins of inventing what he saw. No painter ever could have been less concerned with the inventive or the imaginative. Fancy, improvisation, were as foreign to him as they were to his native Philadelphia in the '90's. He had a way of saying: "That's how it looked to me!" and William Dean Howells, if one must offer uninspired evidence, bears him out. He was a photographer, but a good one, for he knew what to omit. That is to say, he painted the dry quality of the angular Philadelphian community as it found expression in his sitters. His were not surface realisms: screeching iron horses and frenetic scenes in stock exchange "Pits" did not arrest him. The illustrators of Frank Norris are Luks and Bellows. The older man, Eakins, was not a commentator, but a surgeon who was interested in causes, not in results.

Thus he knew, consciously or instinctively, that the throbbing emptiness, the bleak fanaticisms, the crude grandiosities of the social *cream*, all of which Henry James loosely embraced in a hesitant phrase: "The American Scene," was the unripe, steely fruit of the evasions and the reticences of the awkward men and women who sat to him—men and women who did not distinguish between custom and tradition.

I may be reading more into the paintings and drawings of Eakins than the life of the artist warrants, for, after all, it is his painting alone that matters, but what I have read helps one, I believe, to an understanding of the "depressing" side of his painting. Since Eakins was not a decorator, his sitters are exposed without benefit of nice sentiment for their feelings. Sweet paints never coated a scrawny neck or a weak jaw in an Eakins' canvas. He does not flirt with the conceits of those who look on. No virtuosities, no *bravura* strokes to milk his audience of "ahs!" and "ohs!"—Eakins was a painter! Painting such as his emphasizes the too infrequently

whose products we etween the artist and the ond, a good reprodu rts. Performers are more usually has precis ork of an Eakins is more value as a piece th willing to forego the tech age behind it. he captivating half-truths and austerity of this un- ish.

With the sturdy s in that in one's irritation teristic of the prese t blind brush brandishers, enthusiasts set to w raise Eakins. He was not emulate for their t rather an accurate one. stitchery masterpiece with anatomy may be obwere to be had onl wing. But he did not just rets and searching o give an extra dimension efforts were crown akins caught the *bluster* of and the working of uffed chests and the cocky day has not only ac only a glimpse of the scene. ene, saw it all. All the and cigars and cigarettes panting fighter clinging to ort at relaxation "Between e sad, beaten face has no . It is the fighter's real l expression. Eakins could

d painted the "Signora we would have got some- nish Beggar Girl," which lady made up as a Spanish harity ball, or the famous do not mean that Sargent nted the "Signora Gomez," hat he *would not* have painted her. It would not have occurred to him. This "Signora Gomez," though not the best of the Eakins' group, which contains some forty works, is my favorite. The long, strong dark face is unparalleled in American classical painting for structural strength. It seems incredible that an American, and a Philadelphian at that, could have painted it.

The Sargent exhibition at Knoedler's Galleries was typical. There were pretty little scenes; reading the titles: "Ironbound Maine," "Val D'Aosta, Purtud: River and Rocks," "Majorca: Trees on a Hillside," one almost found it unnecessary to look up from the catalogue. And yet when one did, say, examine the Majorcan water color, one was not surprised to find it not particularly revelatory. It is silly, of course, to argue that it is not the Majorca (there are other sketches of this most charming Balearic isle) of one's own remembrance, but it is admissible to suggest that Sargent did not understand fig trees or pomegranate trees, because he had no real feeling for them.

For though it lies between Spain and Africa, and is a nugget of gold sparkling in the warm green Mediterranean, it is not a bright country. Majorca is a sad land, save to romantic visitors. The people are a mongrel brew of Catalan and Moor and Semite. And the trees are not like Tyrolean trees, they are furtive, and they weep oftener than they laugh. Sargent might as well have painted Sussex Downs and he would have been just as efficient a Baedeker. Of course, the skill and the deftness were not missing. Applause is always possible before a Sargent, even a poor one, and this group was not Sargent at his best.

George Luks had a good topical show at the Rehn Galleries. As our greatest orthodox hit or miss painter (the Champion Painter of America) he made his usual number of hits and misses. But this is to be expected, for Luks is more emotionalist than artist. A great yea-sayer, James Huneker would have —probably did—called him, Luks loves life with a Rabelaisian joy. Even in the meanest regions, where coal is king and man is slave, Luks is able to deliver himself of his gospel of romantic materialism. All these paintings and water colors were executed in the anthracite coal section of Pennsylvania, and it does not require a catalogue to appreciate this.

Coal dictates the whole atmosphere of the paintings. His landscape "Mahanoy City" is sweepingly managed. The low squat city, crushed beneath a heavy blue sky and an undefeatable yoke of all-conquering black dust, and the fiery shadows of sudden exasperated tails of flame, and the green in coal as a patina over all, is truly powerful. Moving, however, it is not, or was not to one observer. The painting seemed to be passionate without being especially comprehensive. Luks seems to see, but not as roundly, as deeply, as Eakins. His groups have more dramatic strength, he can sense the unrest, the turbulence, the despair of these people, but he refuses to believe what he senses. Thus his "Saturday Night," for example, despite its strength, just escapes the easy humor of the comic supplement. Luks seems to be torn between covering the faces of the miner children with a tear or a smile, though he has no hesitancy in revealing them as thin, puny and, for all their blonde hair and unbelievably blue eyes, stunted.

From one so passionately in love with life as Luks it is fitting to pass to the jolliest exhibition of the month, that of the Dutch Masters of the Seventeenth Century at the Knoedler Galleries. If one were genealogically minded a tree might be planted with these jolly Dutchmen as the roots, so that Luks might be, with some legerdemain, grafted on as a branch. Of course it would be a branch with few leaves. For the Dutchmen, even the most objective of them, believed what they sensed. With the exception of Rembrandt, they had no doubts. They were born believers. Life was good: there could be no better manner of life than Holland afforded. They all believed that, but Rembrandt and he wanted to believe it, and sometimes succeeded. They were the greatest painters of *being* the world has known, only Rembrandt was their painter of *becoming*.

These men wanted nothing. Holland was heaven and hell to them. They never thought of a future life. Even though the man in Franz Hals' "Portrait of a Man" is holding a breviary, and his round, florid, bearded face is momentarily sober, the wrinkles of his face, painted by good solid bourgeois living, are the key to his real interests. His religion is but a lustre for the good life. Hals' "Portrait of a Woman" demonstrates the difference between the virtuoso who is also a great painter, and the virtuoso, like Sargent, who is a gentleman. Hals used his virtuosity to show his subjects in their true proportions. Sargent used his virtuosity to show his subjects in the proportions they wished the world to accept.

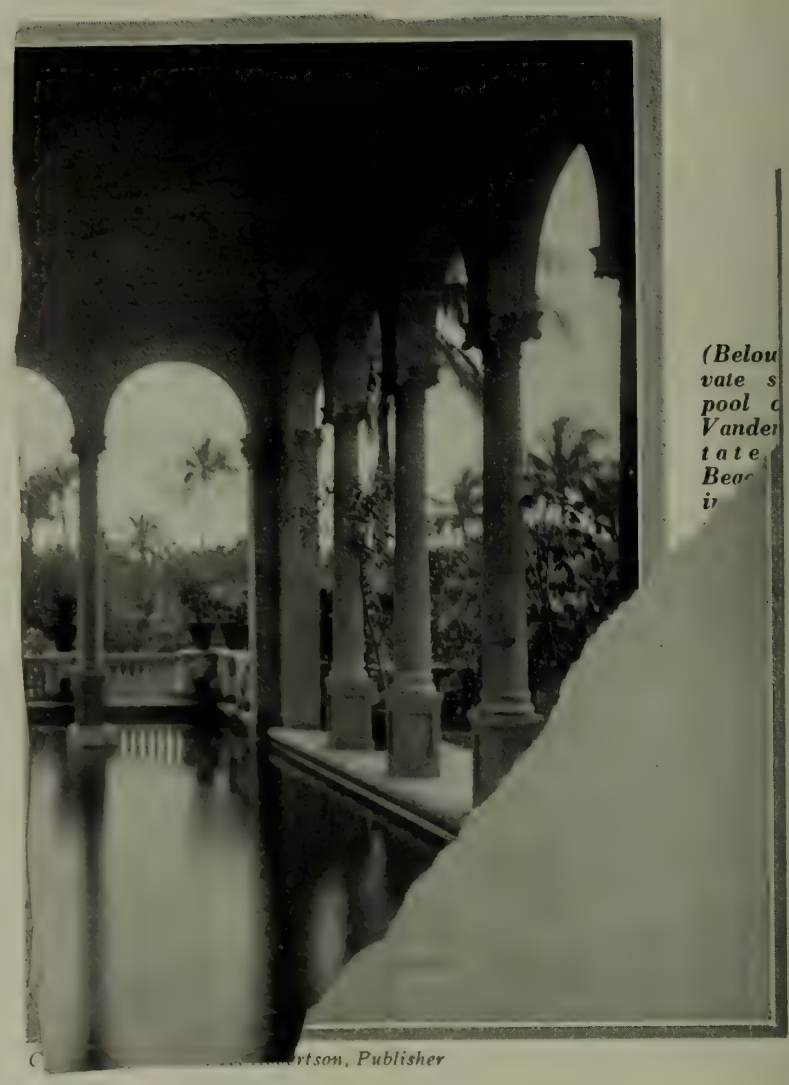
But the two pearls of this notable exhibition were the Vermeers. The $200,000 Rembrandt "A Man Reading" for all its dull gold glitter was quite overshadowed by the fresh greens and radiant scarlets of the Vermeers. These two small canvases, "The

(Continued on page 72)



"Angel Holding the Book" dated 915 A. H. from the collection of Dr. Ali-Kuli Khan

Courtesy of the Persian Art Center, Inc.



"The Crescent" from an original dry-point etching by Warren Davis, winner of the National Arts Prize at the 1925 Club Annual Etching Show

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C rtson, Publisher



Courtesy of Joseph Brummer Galleries

(Below)—"Jack on a Cruise" from a famous placque of old Staffordshire pottery. Courtesy of Frank Partridge, Inc.



"Signora Gomez D'Artza" from a painting by Thomas Eakins.

These are the illustrations for article appearing on page 53

ndial entitled g Faun and " by Harold y Erskine, sculptor



Courtesy of the Ferargil Galleries

Needlepoint: Do It Yourself

Reviving a Decorative Handicraft That Plays so Important a Part in the Furnishing of Homes in Almost Every Famous "Period"

By HAROLD DONALDSON EBERLEIN

THERE is a great truth in affairs of decorative practice to which we all of us too often shut our eyes. That truth is that what really does matter and count tremendously is not so much *what* is done as the *way* in which it is done. It is just the same as it is in everyday intercourse with the people we meet. It is not always *what* is said that matters as the *way* things are said.

A few years ago anyone would have been laughed to scorn who ventured to predict a return to the working of needlepoint as a popular and constructive form of feminine diversion, with results that could and would really be used, and appropriately used too, in the decoration of our houses. We were then all busy damning the execrable taste of the mid-Victorians and pouring our curses on the decorative monstrosities they perpetrated. If we hadn't seen surviving specimens, we had been told about or had seen pictures of the fearsome creations of the Berlin wool age with its prolific crop of cabbage-like roses on fire screens and ottomans, woolly dogs reposing on hearth rugs, and a miscellaneous collection of jungle beasts, farmyard animals, and birds, all of them of more or less fantastic anatomy and savage color.

Needlepoint, really antique needlepoint, was all right, to be sure, but then it had about it the glamour of antiquity and, besides, it was very different in appearance from the Berlin wool horrors wrought in the middle of the nineteenth century, albeit there was a close resemblance between the materials employed and the methods of execution. Furthermore, there seemed to be a supply of the unquestionably good antique needlepoint sufficient to meet the demands of those who had the money to spend for such things, so why embark on the toilsome process of making more?

Now, however, the situation is somewhat changed. The available supply of antique needlepoint is by no means so plentiful as it once was. In the antique shops it is frequently held at a price that seems well nigh prohibitive. Nevertheless, good needlepoint is a very desirable thing and people are not disposed to sit down passively and long for what they cannot have, especially if they can secure the same or very nearly the same thing by a little well-directed exertion. This is particularly the case with reference to antique furnishings and their reproductions. As a matter of fact, it may interest the reader to know that a great many pieces of needlepoint that have a conspicuously ancient appearance are really of modern workmanship.

All of which only goes to show two things. First, the same sort of work can be done now in the same way it was done in those centuries whose products we so greatly admire. Second, a good reproduction or a good adaptation usually has precisely the same decorative value as a piece that has all the prestige of age behind it.

With the sturdy spirit of self-help characteristic of the present generation of women, enthusiasts set to work a few years ago to emulate for their own satisfaction the stitchery masterpieces which, before that time, were to be had only by rummaging in garrets and searching in antique shops. Their efforts were crowned with complete success and the working of needlepoint in our own day has not only achieved the highest standards of execution, quite comparable in every particular with the most adroit performances of centuries past, but it has also become a veritable passion that has the same infectious appeal as a fad but is too substantial in nature and results to be so termed.

The making of needlepoint has gone on more or less continuously for many hundreds of years with occasional intervening periods of eclipse or quiescence. The increasing attention it has commanded for the past few years may be regarded as indicative of the stable revival of an ancient craft, stable because its present manifestations are based on a return to the best of ancient and tried traditions. These traditions were almost totally disregarded, or else were perverted virtually past all recognition, from about the middle of the nineteenth century until a comparatively recent date when the craft received a new stimulus from an augmented interest in antique furnishings and methods of interior decoration.

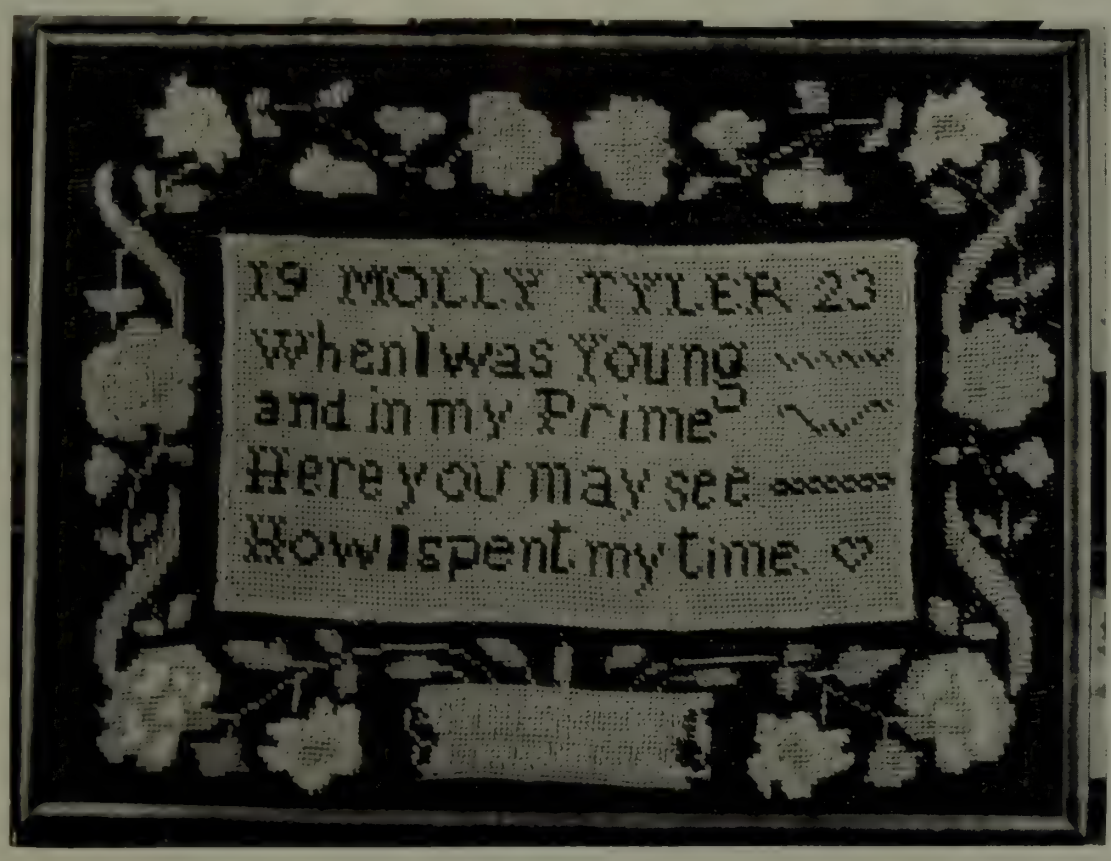
The exercise of this craft, however, is not at all to be esteemed a performance of dead and inflexible archaeology, with conventions of design and color so cut and dried that no liberty of interpretation is left to the executant. The method of stitchery, it is true, has remained unchanged since the very dawn of needlework's history, but the method of stitchery is a purely mechanical or physical thing that is altogether subservient to the general result. The two factors that really count in holding our admiration and interest are *design* and *color,* for which the stitchery and the materials employed are merely the obedient vehicles.

The vitality of the craft and the lure it casts over its devotees, as well as the perennially fresh appeal and charm it exerts upon all acquainted with it, whether they actually wield the needle themselves or not, may all be accounted for by the unlimited scope for creative originality and ingenious adaptation in the particulars of color and pattern. Every worker can express individuality in endless different ways. The opportunities of color variation, graduation and combination are absolutely without limit.

The making of needlepoint is a polite accomplishment that demands time and patience on the part of the worker and those who undertake to do it may as well make up their minds to this before they begin. The infinite variety attainable, however, and the gratification of seeing the pattern steadily assuming a finished form offer adequate compensation for any amount of labor and time that may be expended. Needlepoint making is a distinctly constructive occupation or pastime, and its constructive quality along with the broad scope for diversity of personal interpretation not only account for its peculiarly engrossing hold upon those who engage in it, but they also lift it beyond the realm of commercialized products or products that can be commercialized. With all the wonderful and ingenious developments of modern machinery, it is perfectly possible to make good needlepoint by purely mechanical means. Indeed, a great deal of excellent needlepoint is so made and the results are highly creditable and pleasing.

Many workers of needlepoint make no attempt to design the patterns they execute but leave that side of the matter to the designer who supplies the pattern already indicated on the canvas ground, oftentimes with the color scheme clearly set forth as well. But even when the executant feels incapable of organizing and tracing the design, the door is still open for a very considerable amount of wholly individual expression in the colors employed. Nor does the liberty of personal interpretation end there. The work can be done in *gros point* or in *petit point,* or in a combination of the two, perhaps using *gros point* for filling in the background and working the pattern in *petit point.* Or, again, *petit point* may be used for only special portions of the design. Still further, the piece o

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A firescreen in gros point in the manner of an old sampler, designed by Mrs. Charles Platt, 3rd, and worked by Molly Tyler although finished by her mother

The Craftsmanship of the Famous Zuloaga Family

Through the Potteries of the Zuloagas', Segovia has Witnessed the Revival of Old Spanish Pottery

By ALFRED C. BOSSOM
Consulting Editor of Arts & Decoration



agnificent entrance to the old church in Segovia hich is used as a studio for the Zuloaga potteries

AN automobile trip through the Basque country of Spain has charms unique. Leaving Biarritz, crossing the border to San Sebastian, in three hours one aches Zumeya, the home of Ignacio Zuloaga, e one outstanding Spanish artist, whose work ill is Spain, and not a transplanted Paris. you are fortunate to find him at home, you n get into his Chapel and see the wonderful ortrait model of his mother-in-law, perhaps ne of the most unique wax models in the orld, and also his great collection of El recos. It is certainly worth the trip from iarritz to see this alone.

In his house he has shown his love of craftsmanship by carving his brick porchside columns, for he comes of a family of artist craftsmen for many generations. Leaving him home and travelling along that wondrous coast line you pass through the little Basque villages, every door of which is studded with its nails and surmounted by wooden balconies and here the Ford and the movie are still unknown, where even the small boys refuse a tip in return for a service, to ride on through Mondragon and Salinas to Vitoria. If you are lucky and get there on a Sunday and are not bedridden you will see every female from the age of five to the age of seventy going to church covered with her lace mantilla and the mules will be in the street with their colored paniers. All the way in odd corners off the track you may see through the open door of some house a little piece of that old Spanish pottery, the raison d'être of your trip. There must have been many famous iron workers around Vitoria in the old days, for where metal was useable it was always employed, but from there to Burgos, that city with the Cathedral whose iron and bronze stand as the superlative specimens of the craftsmen's art, here in the Cathedral, light as day, blest by the sun from a great lantern over the crossing, your anxiety to see more examples of Spanish craftsmanship grows with the minutes.



Cupboard or pantry in the room used for dining room in the splendid Zuloaga studios

It is not far from here to Valladolid across that rather wide desert plain, and as you pass the villagers you see them washing their clothes in the public wash pools made of carved stone so different from the French river bank laundries, on along by dry river beds, passing churches standing up in their solitary piety without a tree or house in sight, only mountains and sand, but at last Segovia comes on the horizon, with its ancient traditions where the most piquant conditions of the early art and Spanish pottery are now being revived. Not only is this ceramic revival following the actual methods of modeling, coloring and use of metallic glaze as produced by the ancient Hispanomoresque potters, but it has an additional fascinating charm, as it embodies a renaissance that is living and not a copy of what is past.

The industry is being fostered by the Zuloagas, cousins of Ignacio, to whose work America is no stranger; the family is carrying on indeed the tradition of artists, metal workers, ceramists.

Because of the present widespread interest throughout the South in the Spanish flavor and character of architecture and house fittings, there can be no question but what the work of these most interesting of modern Spanish craftsmen should attract immediate and widespread favor. For as long as these Spanish-Moresque houses are being built, Spanish furniture, rugs and pottery will be essential to the development of the interiors. That is, if the interiors are to be as fascinating and popular as the houses inspired by the architecture of picturesque Andalusia.

The ancient city perched on its rocky slope lying between the Eresma and the Clemores, two little streams which often are dry that meet below the Alcazar, is characterized by some of the finest old



nave of the old church egovia is used as a laboratory for the potteries



eral vista of the old ch which has become us as the home of great craftsmen

palaces and mediæval ecclesiastical remains that have come down to us in that country of culture, Castile, and that fine old Romanesque Church of San Juan holds you with its three aspes, built up colonnade, and square Roman tower decorated with a fine profusion of ornament, has become the workshop of the Zuloaga potteries.

It was here where Ignacio Zuloaga first had his studio and now where Esperanza and Juan, children of the older Daniel Zuloaga, ceramist and metal worker, who instituted the pottery, are preserving ancient traditions and injecting their own creative genius and personality into their works. These talented early settlers on the southern slopes of the Pyrenees.

The inherited genius of all the past generations is today expressing itself in the pottery revival which is harbored in the ancient church that stands on Iberian foundations built by the Romans and restored in the eleventh and twelfth centuries. The setting in itself supplies a harmonizing note in association with the marvelous display of modern Spanish earthenware. To be seen among this rare collection are the lustrous azulejo or Spanish tile of early design; the graceful tinaja, those giant jars of ancient lineage used in early Spain for the storing of wine, olive oil or grain; the colorful vases of ornamental aspect and the many other rare examples of fine design and excellent workmanship.



Panels and glazed and painted tiles and jars, a collection of the work of the Zuloagas



Chimneypiece in one of the studio rooms showing the tiles made by the Zuloaga potters

Despite the changes which time and its latter day use have wrought in the old church of San Juan, the ecclesiastical atmosphere still lingers, and although the inspiring ritual, the rich altar hangings, the mediæval vestments, and the spicy incense are now relegated to the past, their mysterious influence remains. The nave, once the scene of devout assemblages, has now become the centre of the pottery industry. The three apses where on occasion august bishops were enthroned, are now chambers in which the craftsmens' work is displayed. The high altar is now dedicated with due reverence to modeling, while the sacristy fills an equally utilitarian need in the régime of the pottery whose fame has spread throughout Europe.

A stairway of stone and stucco rises from the nave to give access to the upper portion of the ancient structure where the family have their quarters, living and working in the same artistic environment as surrounded their forbears and the race from which they sprang. A naïve modern touch is introduced by the very material use to which the ancient tomb of a Spanish princess in the body of the church is put—nothing less than a comfortable and convenient garage for a Ford car.

A rich decorative note struck by the assemblage of such an amazing variety of Spanish pottery is most enlivening and incidentally it, to my mind, is a convincing argument in favor of a more extensive use of color in the American home today, which is still laboring under the depressing weight of Victorian tradition. Color is an aesthetic stimulant and its wide employment both in domestic architecture as well as in decorative ornament, will serve to introduce fresh element of vitality into the home surroundings that will be bound to prove immensely beneficial.



An old Spanish cupboard and mirror frame, an article of furniture in the Zuloaga studios

younger people are richly endowed by hereditary talent for the task in which they are engaged and their product reflects the spirit and aesthetic flavoring which has made Spain America's latest artistic mecca. For Placido, a typical Benvenuto Cellini, father of Ignacio, and one of the five brothers who left their imprint so remarkably on Spanish art, was widely known as the worker of Damascene, that process by which iron and steel are etched and enameled with other metals. His father, a celebrated armourer and once the director of the Armeria at Madrid, was another creative genius of this interesting family of ancient Iberian origin and a descendent of the



Jars and vases, painted and glazed, in this picturesque Segovian studio

The colorful tile for the inner walls of houses, for the lining of the wall closets so distinguishing and inspiring a feature of the Spanish home, the tiled compositions for the treatment of chimney breasts and altar fronts, together with the innumerable small objects of decorative use such as lend tone and color to the environment, whether domestic or ecclesiastical, are but a small part of the remarkable product of the pottery, now being produced by the younger generation of Zuloagas after the methods practiced by the early inhabitants of the Spanish Peninsula.

All the work is based on early Spanish precedents and is carried out in the spirit of the ancient ceramists. The colors are

(Continued on page 72)

A Group of Distinguished Rooms

Interiors from Some of Florida's Most Sumptuous Spanish Houses with Fittings and Furnishings in Harmony

Addison Mizner, Architect of the Houses Shown

All photographs by F. E. Geisler, New York.



A Spanish bedroom in the home of Dr. and Mrs. Preston Pope Satterwhite of rare beauty and perfection in detail

Dining room in Harold Vanderbilt's Palm Beach home, an interior of great warmth and richness in the furnishings





A quaint, though sumptuous dining room, in the George Sloane house in Palm Beach. The furniture is a rare collection of Spanish antiques including some unusual pieces of wrought iron, and the fireplace is worth particular notice



Spanish dining room in the Florida home of Mr. W. G. Warden. The ceiling of this room is of particular beauty in color and design and the tiles were especially designed for the interior by the architect



Spanish "carpet" of the early seventeenth century. Courtesy of the Hon. Alexander Moore, United States Ambassador to Spain

Spanish Rugs of History and Romance

Many of These "Carpets" Are Now Owned in This Country and Are Valued as Famous Paintings Would Be

By OHAN S. BERBERYAN

SPANISH history centers never more gloriously than in the rugs of the Iberian Peninsula, for into the very warp and woof of these rich textiles is woven the symbolism of many dynasties and the characteristics of many peoples to lend them a peculiar and subtle charm. By them we are brought into the very atmosphere in which lived the great nations of the past. Some may well have lain under the feet of the Mogul Monarch when he determined upon the conquest of Persia or were included in the accoutrement of the warlike Hilagu Kahn when Bagdad came under the rule of the Mongols.

Other rare old Spanish rugs recall the golden age of the Saraceni, those famed people of the desert who were first to advance when the sword of Islam was drawn and Chaldea and Babylon, Palestine and Mesopotamia, Egypt and Persia were brought under their sway as well also as the Moors of Africa who settled in Spain, shook off the yoke of the Kalifate and bequeathed to their sons, the Spanish Moors, the priceless legacy of rug weaving.

One may even picture a band of Moorish weavers at work on their looms with the Christian knights such as Bernardo del Caprio, with whom they were often allied, while the banner of the Prophet still floated over Granada. Still other suave and colorful specimens speak of the fortress homes and churches of Armenia and of the encampments of nomadic tribes who have been weavers since the dawn of history; or of the opposite extreme, the soft ease and wealth of the princely palaces of Shah Abbas.

The sanctity of celibate monks and cloistered nuns has lent them a refining influence and the magic spell of the inspired theme runs like a golden thread down the ages to the prosaic present for in convent and nunnery throughout Spain the rugs are still being woven after the same primitive methods by members of the same ancient religious orders.

It was the Moors, under whose régime rug weaving reached such heights of perfection, who made Spain one of the most renowned rug weaving centers of the world and Alcaraz, Murcia, Granada and Cuenca are still names to conjure with. Alcaraz, the site of the most famous carpet manufactory of Spain, is supposed to be of Moorish origin and the tradition still exists that Moorish slaves at a later date carried the work on under Christian rule.

With the capture of Granada, however, the last vestige of Moorish dominion in the peninsula was swept away and coincident with the fall of the Kalifate, the spirit of the Renaissance was born. With such a background of romance and history, it is small wonder that connoisseurs should be attracted by the subtle fascination of Spanish rugs or that the earnest endeavor of experts should be solicited to supply rare examples for private collections of which there are many notable ones in this country, some rivalling museum groups.



A "shield carpet," Spanish, early seventeenth century. Courtesy of Mrs. Chauncey McCormick of Chicago

The largest assemblage of old Spanish rugs in America is in the Deering family, who also possesses some of the earliest examples of Hispano-Moresque carpets in existence. The Hispano-Moresque influence in Spanish rugs dates to the middle of the twelfth century, but of the existing examples few are of an earlier period than the end of the fifteenth century.

Included in the Deering collection are rare specimens of the fifteenth, sixteenth and seventeenth centuries, among them a wonderful series of Spanish carpets with the three examples which originally came from the Convent of Santa Clara in Valencia, founded by a member of the family of Henriquez, Lord of Medina de Tioseca, Admiral of Castile, whose family arms are woven into the background. All of them have in common the Kufic inscrip-



Photograph by F. E. Geisler, New York

This ancient Spanish rose "carpet" was imported especially for the drawing-room in the Palm Beach home of Mr. and Mrs. Joshua Cosden, the house for which the famous Sert did the murals. Addison Mizner, Architect

tion La illah ill Allah, There is no God but God, running through the border.

It is but comparatively recently that they left the convent, and as historical documents of the ancient weaving craft of the Moors are without a parallel. They have added vastly to our knowledge of the Saracenic art in Europe and have excited the admiration of every connoisseur who has seen them. By their aid we can picture the beauty of many Spanish carpets enumerated in the descriptive inventory of Martin the Elder of Aragon in 1410 as well also as the Alcaraz carpets found among the effects of Charles V in 1558.

Quite naturally, the great museums of the world contain the choicest specimens of Spanish rugs and the Victoria and Albert Museum leads all other institutions in rare examples. The Chicago Art Institute ranks second. The Metropolitan Museum of New York has also one of the notable Hispano-Moresque carpets in the Williams' collection. The Hispanic Museum of New York owns a small but very choice collection which covers practically every field of carpet weaving in Spain.

Until the recent arrival in this country of a Spanish carpet of immense proportions, Mrs. Joshua Cosden and Mrs. Templeton Crocker shared honors in possessing the largest and finest examples of Spanish carpets privately owned in this country. Mrs. Cosden's is in a class by itself, exquisite in coloring with the background done in chain stitch with embossed design giving it the appearance of jardiniere velvet.



Cuenca "carpet," Spanish about 1600. Owned by Mrs. Anthony J. D. Biddle, Jr., a fine decorative note in her Palm Beach home

Very similar to Mrs. Crocker's carpet is one owned by Alfred Du Pont, suggestive of an all-over Ispahan of the vase variety, but, as a matter of fact, quite distinctive in character. It is woven with a very short knap in the most indescribably mellow tones of green and gold.

Mrs. John Magee, of Palm Beach, has the largest variety of Cuenca carpets and Mrs. Nicholas Brady owns a very rare pair of gray and black Spanish carpets. William Randolph Hearst has been adding to his fine collection of Spanish rugs, which includes some of the finest and largest specimens in the country.

The Wreath carpet of Benjamin Wood, of New York, formerly owned by the late John Singer Sargent, which, until recently, reposed in his London studio, is a very exquisite example of the Renaissance type. The design is marked by a wreath, a decorative detail common to the art of old Rome, which made its appearance during the transition period, but in place of its being upheld by angels, as in the old Coptic tapestries and mosaics of Ravenna, winged figures of boys now replace them.

Alexander Moore, American Ambassador to Spain, owns one of the rarest of old Spanish rugs, which was formerly in the Convent of Penitence at Toledo and bears the inscriptions, Nuestra Senora Ela Asumcion and Dela Senora Santa Ana. A striking example of an armorial Spanish carpet of the early seventeenth century is included in the collection of Mrs. Chauncey McCormick. It shows a field of pure Spanish design without a hint of Renaissance influence. It shows the simple geometrical pattern of octagonal stars and double crosses with stepped diamond and spike ornaments between. In the octagonal stars are beautiful salmon red and yellow rosettes on a blue ground. On the field is placed a black rectangle with palmettes in the lower angle, with the inscription Armas Delosauras. Archer Huntington owns many rare Spanish rugs and Harold Vanderbilt, Mrs. Henry Rea, and Mrs. Drexel Biddle are all enthusiastic collectors. Mrs. Clarence Woolley, of New York, is the proud possessor of a fine Alcarez rug of huge dimensions. This carpet, until recently, belonged to the Marquis Plandiura, a well-known Spanish collector, of Barcelona. It has a rich gold background with an ogee pattern and a Renaissance border, the design tied in the corners with crown-shaped devices. H. C. Hunt, of Pebble Beach, and George Washington Smith, of Santa Barbara, architect, are among a large number of other Americans who have succumbed to the lure of the Spanish rug.



A corner of Benjamin Wood's "one man house," William Lawrence Bottomley, Architect, showing an old Spanish wreath rug, formerly in the London studio of the late John Singer Sargent

Spain is carrying on its rug industry as in mediæval days and under the personal patronage of His Majesty, King Alfonso of Spain, the Royal Manufactory at Madrid is producing modern examples which bear a happy comparison to those woven during the golden age when the country held the position of an important rug weaving center of those days. The rare beauty of the priceless fabrics of the fifteenth, sixteenth and seventeenth centuries is held constantly before the eyes of the modern weavers and upon a recent visit to the Royal Looms I saw a large variety of sixteenth-century Ispahans, Indo Ispahans and Damascus carpets, worth a king's ransom, as models of modern Spanish rugs.



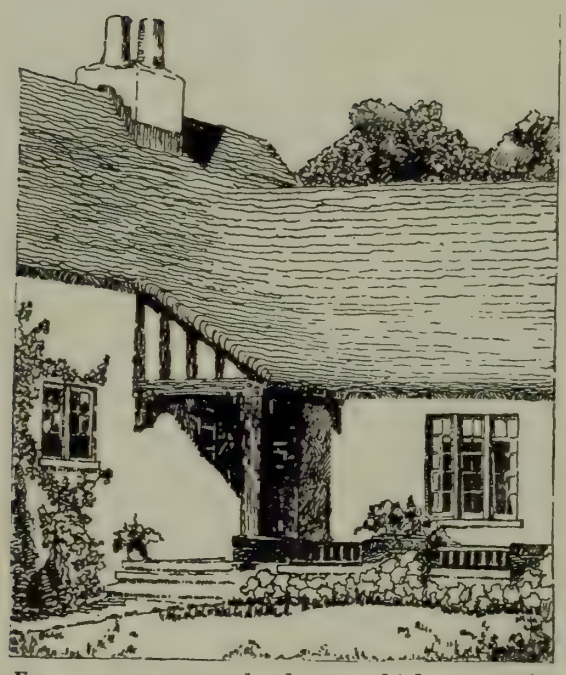
Illustrations of This Article Are from Houses Designed by George E. Fowler, Architect

A new type of bungalow with extended floor space. House No. 1

Arts & Decoration's Home Building Service

Illustrated with a Group of Luxurious, Economical and Very Practical Houses

Under the Direction of GEORGE E. FOWLER



Front entrance to the house which is on the side wall

IN this issue of ARTS & DECORATION we are beginning a department which we think, after mature consideration, will be of the greatest value to our readers. We intend to take up very thoroughly and comprehensively the building of the medium-sized and small house. In every issue we will show a certain number of houses which we believe meet a very far-reaching need in this country. These houses will be presented with their floor plans and front and side elevations, also frequently with interestingly drawn pen-and-ink details.

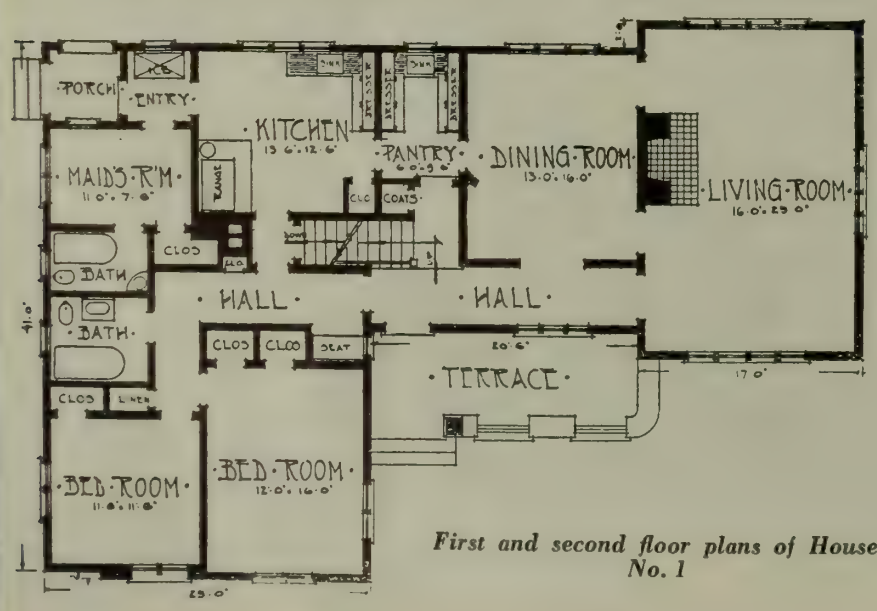
There is a demand today for considerably over ten million small houses in this country —over two million were built last year. This does not include the magnificent houses that are being designed by important architects and executed by trained builders from one end of this country to the other.

The fact that we are going to present medium-sized domestic architecture in this department regularly does not mean for a minute that we are not just as interested, and increasingly so, in the really splendid homes that are being developed by men I consider the best domestic architects today. Every month we shall show two or three of the most beautiful residences of this country, with their fine architectural details and artistically and harmoniously arranged interiors. We feel that everyone is interested in the splendid house.

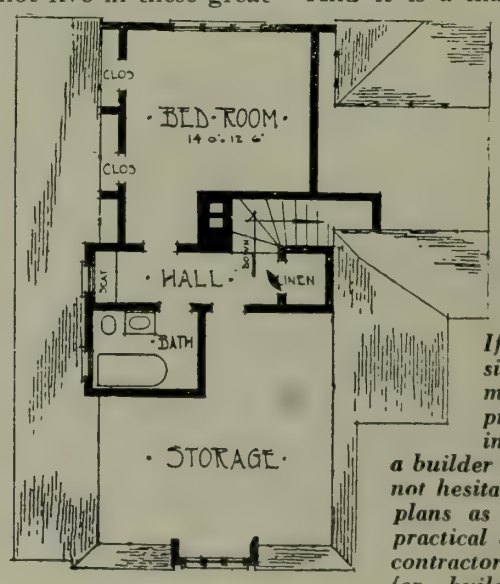
But there are a great many of us who, in spite of our interest, cannot live in these great homes, and we want our homes, although they may be small, and necessarily cost a great deal less, just as luxuriously comfortable, as colorful and inviting as the million dollar residence. And it is a matter of fact that the medium-sized and small house if designed by a good architect and built by an intelligent, capable builder, can practically encompass all the necessary luxuries. And this includes, of course, the best plumbing, the most interesting and most permanent lighting structure and



Picturesque entrance through the stucco wall into the garden



First and second floor plans of House No. 1



If you are interested in any of the six houses shown in this department you can secure at once blue prints of complete working drawings ready to put in the hands of a builder for a most nominal sum. We do not hesitate to recommend the use of these plans as they have been designed by a practical architect and okeyed by practical contractors and builders. Specifications for building materials will of course accompany the blue prints

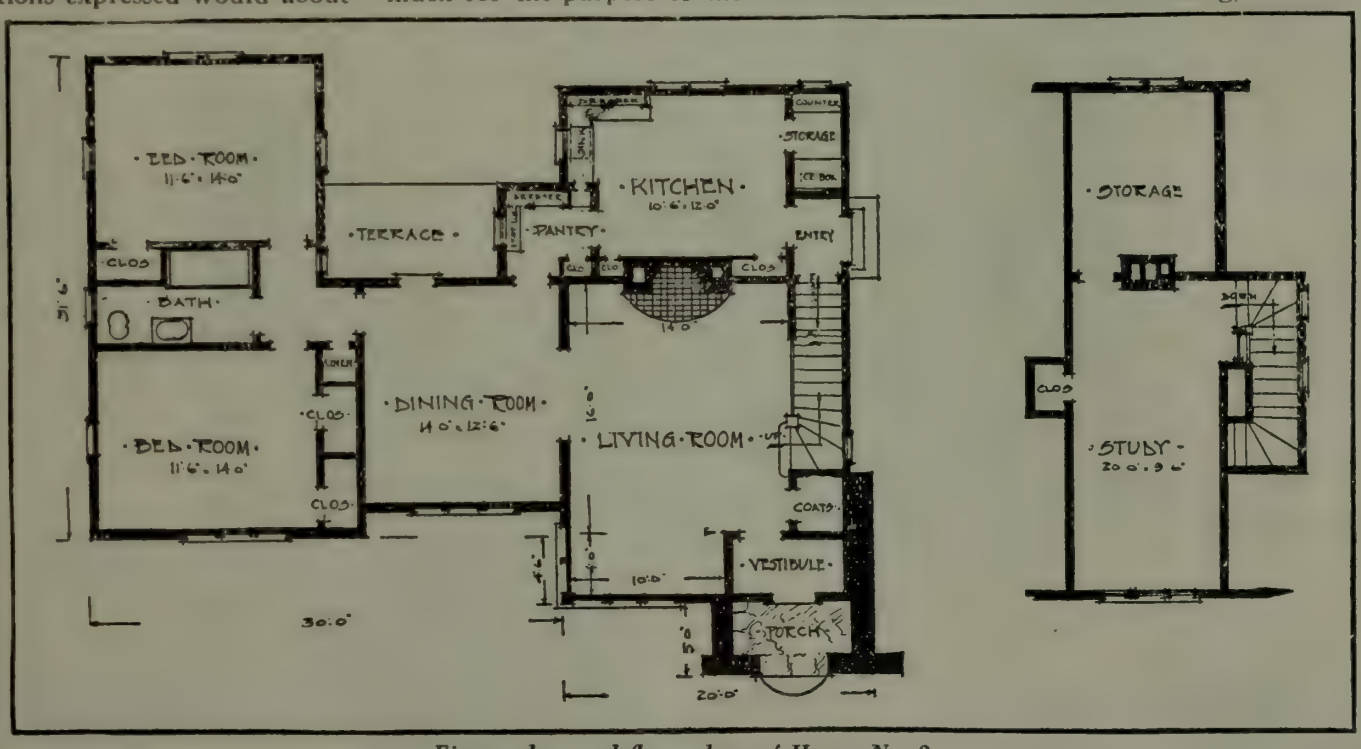


A modern cottage showing Tudor influence. House No. 2

fixtures, a heating plant that makes every corner of the house of even temperature and needs but little care in the management, a practical and sanitary cellar, which provides for heating, lighting, storing and laundry arrangement. In other words, if most of us were to say just what made a home essential to us, the qualifications expressed would about describe the type of houses we are going to show in this department.

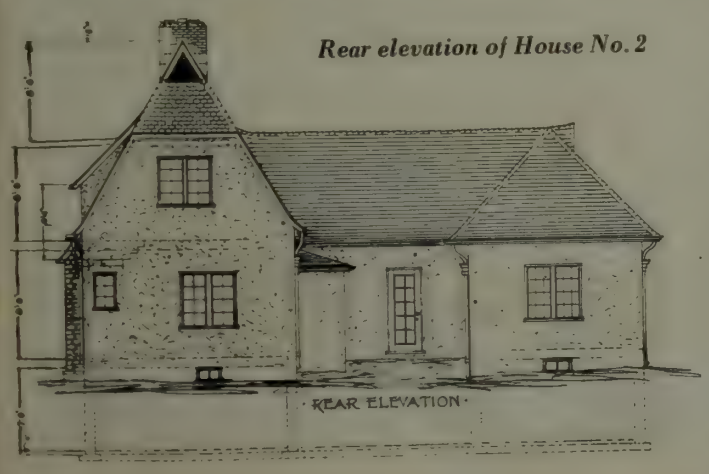
In the matter of space, certain things will be paramount. There must always be a good-sized living-room. There must always be, even in a one-floor house, a hall that shuts away the kitchen and the bedrooms from each other and from the rest of the house. For the romance and happiness of the house there must be an open fire, no matter how fine the heating plant. The open fire is for cool spring evenings and cold October mornings—also it is for comfort and coziness and to help make memories.

More or less in the modern house there must be color. Happily, color is not expensive. Color is a question of taste and experience and most women by the time they are ready to co-operate in the making of a home have had experience about home furnishings, and most American women seem to have a fair amount of good taste to begin with. So much for the purpose of the houses we intend to show from month to month. Sometimes there will be medium-sized houses large enough for a man with a family who must have competent servants. Frequently, there will be a garage built in with the house; then, again, there will be the smaller house on one floor with very practical arrangements at the service end of the house, and, again, occasionally there will be the summer camp which seems to be of equal interest these days to rich and poor. Everybody who can afford any sort of a vacation and who really loves out-of-doors wants a camp, in the mountains or at the sea-shore and we shall furnish, from time to time, some very interesting designs of both very simple and rather luxurious camps. By luxurious we mean open fires, baths, closet space, and a practical kitchen.



First and second floor plans of House No. 2

Rear elevation of House No. 2



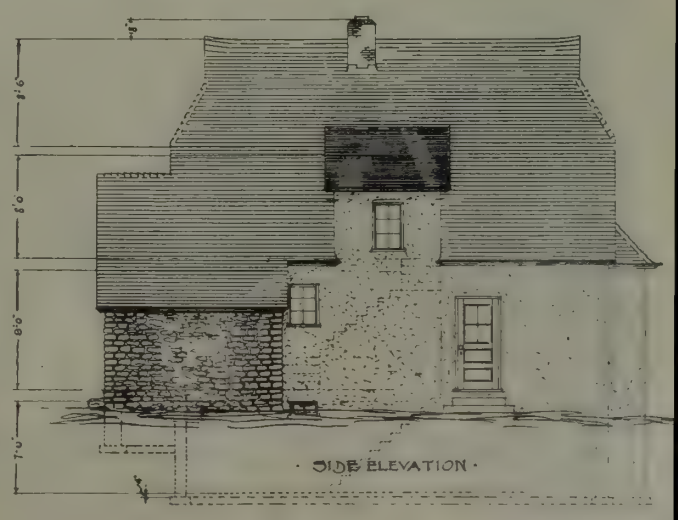
A NEW TYPE OF BUNGALOW, WITH EXTENDED FLOOR SPACE

The first house we are showing today, number one of a series, is only medium-sized, yet if you will study into the plan you will find an *arrangement* of space and *amount* of space that will make you realize how comfortable and commodious this home is in all its detail. When this house was designed, it was especially desired that a living and dining-room should look out into the garden. If the house, however, should be built on the outskirts of a city or small town, the chances are that the garden would be at the back of the house. Therefore, the main living-room has large windows facing the garden and a direct entrance to it. The main living-room is somewhat of a wing. This gives it light and free direction. Two doors lead into the dining-room and from the dining-room you step directly into the garden.

Another feature of this house is the division of the hall. In order to give the greatest variety of practical and beautiful suggestions for home-making, we have introduced the hall in such a way that it not only leads directly to the living-room, but, through its group of windows, permits direct light to flood the dining-room. Large glass doors or portieres could be hung between the hall and dining-room, thus the dining-room would get light through the front windows. The position of this hall also forms a normal passage-way into the kitchen and into the main body of the house, where the bedrooms and bath have been placed. This arrangement gives three distinct suites, namely,

(Continued on page 84)

Side elevation of House No. 2



(Continued from page 63)



House No. 3. California type of house. Although a one story building it has a spacious air chamber overhead and ample living room for two people. A catalogue of fifty-six houses containing outline drawing and description of this house can be had on application — Top

House No. 4. A house especially designed for mother and daughter to live in, so that practically the bedrooms and all the conveniences are duplicated. The rooms on the second floor could be used for guest or maid's room. A catalogue of fifty-six houses containing outline drawing and description of this house can be had on application — Center



House No. 5. Delightfully arranged two story bungalow. The upper floor of this house is extremely well arranged, a little hallway separating the two bedrooms from the sewing room, bath and linen closet. A catalogue of fifty-six houses containing outline drawing and description of this house can be had on application —Below

House No. 6. A little house so planned that a library could be arranged on the first floor, or perhaps a music room, or a bedroom if there is an invalid in the house. A catalogue of fifty-six houses containing outline drawing and description of this house can be had on application—Below

(Continued on page 84)







A glazed chintz *with the haunting charm of fragrant gardens*

IT glows with the beauty of flower-bordered paths, this chintz with its clustered roses, dahlias and verbenas. And it has the warm gay tints and mellow tones so admired in the chintz of other days.

Those "chints" of other days! They had a fascination and a charm which carried them into widespread favor.

Early in the 1600's the East India Companies began importing "chints" into Europe, and they met with unusual success. In England the Queen herself had a bed hung with "chints from Masslapatan on the coast of Coromandel," and there were instances where all the draperies and coverings of a room were of chintz and the walls done in the same design!

Royal residences at Saint Cloud, Versailles and Montreuil all had their chintz hangings. In fine, everyone had at least one chintz room, and every fashionable wardrobe a chintz frock or waistcoat.

Small wonder that they should attain such popularity, with their bright clear colors and fascinating themes!

TODAY, chintzes are welcomed with the same enthusiasm. Calendered, glazed, and semi-glazed, Schumacher chintzes reproduce the beauty of those earlier prints in all their wealth of design: fanciful oriental patterns; brilliant "*Toiles de Jouy*" of historic interest; and the floral serpentine and urn motifs so favored in the Georgian period. There are in this collection prints to add to the color and charm of any decorative scheme.

The semi-glazed chintz shown here is only one of the many attractive Schumacher prints that may be seen by arrangement with your own upholsterer, decorator, or the decorating service of your department store. And they will also gladly attend to their purchase.

"Your Home and the Interior Decorator"

The advice and experience of expert decorating services are at your disposal, in the furnishing of your home—for just what it would cost you to purchase materials for yourself! Through a decorating service, moreover, you can obtain furniture and accessories, upholstery and draperies you could not otherwise find.

How the decorator will help in solving your furnishing problems is explained in a booklet which we have just prepared, "*Your Home and The Interior Decorator.*" You will enjoy this interesting discussion with its beautiful illustrations in color.

This booklet will be sent without charge upon request. Write to F. Schumacher & Co., Dept. B-1, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia and Paris.







This Semi-Glazed Chintz with its smooth, dust-resisting surface is offered in various color combinations on a ground of mauve, saumon, mastic and blue.

For effects that can be achieved only with a sheer material, this same design has been made up in a voile, delicate, softly colored and charming. The voile comes in gold, jade, grey, henna, mauve and blue.

F-SCHUMACHER & CO.

(Continued from page 55)



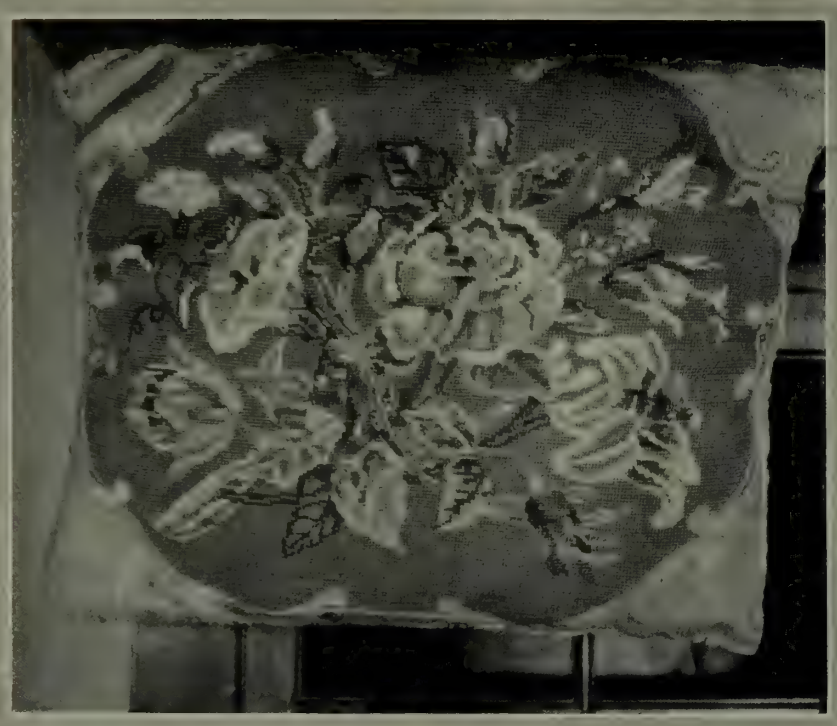
Chair seat all in gros point designed and worked by Mrs. Charles Platt, 3rd



Chair seat designed by Mrs. Charles Platt, 3rd, and worked in gros point by Mrs. Newbold Taylor

In the designs illustrated the work is carried out partly in silk and partly in wool

work may be done altogether in wool or altogether in silk, or it may be done partly in wool and partly in silk. The latter combination is particularly pleasing. With the foregoing channels of variation open to the worker, it can easily be seen how much field there is for diversity of results even though the pattern be previously determined by the designer. For example, let us take the large framed chimney piece designed by Mrs. Charles Platt, 3rd, and worked by Mrs. Hermann Krumbhaar. As it happens, this particular piece of needlepoint is worked with a tan background, the vase being in blue and yellow, the stems dark green and the leaves in lighter green shaded, while the bird and flowers are in a diversity of gay colors. The whole piece is executed in *gros point* stitch. Let us suppose, however, that a ground of Nattier blue had been chosen instead, or perhaps a ground of canary yellow. In either case a change in the coloring of the pattern, to some extent at least, would have been necessary. Let us suppose, also, that the ground had been worked in *gros point* and pattern either wholly or partially in *petit point*. We can see at once how much scope there is for diversity of interpretation, even when following closely a predetermined pattern. We can see, too, just from the possible ways of working this one piece, how different would be the final effect produced by each change in the course of procedure.



Cushion cover, flower design, created and worked in gros point by Mrs. Charles Platt, 3rd

In the chair seat designed and worked by Mrs. Charles Platt, a number of whose other designs are here illustrated, the needlepoint is carried out partly in wool and partly in silk, as well as partly in *gros point* and partly in *petit point*. Most of the seat is in wool and most of it is worked in *gros point*, but the faces of the pansies

(Continued on page 92)



Footstool cover designed from an old Spanish motif by Mrs. Charles Platt, 3rd, and worked by Mrs. Harvey Childs, Jr.



Chair seat, designed and worked by Mrs. Charles Platt, 3rd, in a combination of gros point and petit point

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Brocades, Damasks and Velvets reproduced from Old Documents



A Hayden Reproduction of a sideboard in walnut, of the William and Mary period.

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A Master Sculptor in Precious Metals

Gustav Manz, Disciple of Cellini, Whose Methods Are Those of the Florentine Craftsmen of Mediaeval Days

Photographs by courtesy of Black, Starr & Frost



Bruin, one of Gustav Manz's bronze masterpieces, modeled with typical sculptural fidelity



A wealth of patriotic symbolism is contained in the bronze model depicting the American eagle brooding above the likeness of General John M. Pershing



Note the exquisite modeling of this piece, developed by Mr. Manz with the meticulous attention to detail, in which he excels

REMINISCENT of the days of Benvenuto Cellini and those master craftsmen of the 16th century when goldsmithy was numbered among the major arts and jeweled ornament was worthy to be classed with the product of sculptural and pictorial schools, is the work of Gustav Manz, of New York, modeler in precious metals and creator of unique jewelry design.

Lalique, in recent years, broke away from the stupefying decadence that pressed on the heels of the Renaissance and startled the world by his genius. Today, Mr. Manz is exercising his gift along decidedly different but equally classic lines and treats his work, like the Florentines of old, as a plastic art. His attitude toward it is that of the sculptor with his clay, for he first develops the design in wax and when cast into platinum or gold, chisels it to the likeness of the model.

And, whether it be an article of personal adornment, an ecclesiastical accessory for the altar or some intimate appointment for the boudoir, the work is marked by a charming spontaneity of conception and an intimate understanding of the principles of classic art.

Not only does Mr. Manz employ the art symbolism of the Far East, of Persia and Egypt, but he frequently infuses the Gothic element into the composition with dramatic effect and all his work inevitably expresses the individuality of the sculptor rather than merely the skilful artisan.



natomic perfection and characteristic expression re united in this unique miniature pachyderm, used as hat pin or corsage ornament

Mr. Manz would undoubtedly have been umbered among the ranks of sculptors in arble and bronze had not his apprenticeship a local goldsmith in the little town of aden, Germany, where he was born, deflected is talent into other channels and today gold nd platinum for the most part serve as ediums for his art expression.

While Mr. Manz's work is widely known rough art circles, his name to the world at rge holds little or no significance, for his odesty is in inverse ratio to his talent and satisfy his own æsthetic aspirations is of finitely greater importance in his eyes, than to be heralded as a worthy successor of the famous goldsmiths of mediæval days.

His devotion to the work of the great master craftsmen of that age led him early to visit Italy to study examples of Cellini and Michæl Angelo. Then, in order to more perfectly combine the rich materials at his command he went to Africa and the famous gold and diamond mines and even penetrated the jungle for sketches and models of the wild denizens of the forest as motifs for the animal rings, brooches and pendants which, under his magic touch, have attained a wide popularity.



Corsage pin or hat ornament, cut from a solid block of platinum, modeled with sculptural fidelity, then encrusted with diamonds



Mr. Manz's sculptoral methods serve to bring out the effect of life-like similitude to his models of animal life

While in Egypt, Mr. Manz spent considerable time in the Cairo Museum and in the historical Nile River Valley, absorbing the atmosphere of the Far East which he has since woven into his intricate and colorful designs. Much of the beauty of Mr. Manz's jewelry and ornamental work lies in his psychological appreciation of the qualities of gems and precious stones which he weaves with subtle harmony into such delicate and lovely forms.

This element is strikingly expressed, for example, in an exquisite jewel box of silver, encrusted with baroque pearls and edged with minute sea shells, sea weed and other marine motifs, while amid the semblance of dancing waves rises a mermaid holding in her hand a cluster of richly colored pearls.

The stone inevitably suggests the setting and an extraordinarily colorful specimen of amethyst immediately brings to the designer's mind the fruit of the vine and this charming symbolism is cunningly wrought into the golden setting. Mr. Manz's fondness for animal life is responsible for some of his most delightful designs in which a smart sealyham, a wire haired or Irish terrier a pinscher or a pheasant, peacock and the like are developed into unique hat ornaments, corsage pins or brooches. The anatomy is absolutely correct before the article is encrusted in diamonds, thus insuring a perfect likeness, a case in point being where personal pets form the subject of the design.



Personal pets, modeled in platinum and encrusted with diamonds, are much in vogue for articles of personal adornment

A deep student of Egyptian art and history, Mr. Manz has been accorded unusual courtesies at the Metropolitan Museum of Art and has been able to secure accurate measurements of the delicately formed anklets, collarettes and finger rings of ancient Egypt.

It is the brilliant personal ornaments in which rare gems, colorful enamel and rich metals enter that Mr. Manz's qualities as a sculptor and his inherent feeling for the classic in art is most spontaneously expressed.



Rare English Porcelains of unusual distinction in the Vernay collection, comprising marked specimens of Dr. Wall period Worcester, Flight, Barr & Barr, and Chamberlain's Worcester

THE PRESENT SHOWING OF ENGLISH PORCELAINS INCLUDES:

A Crown Derby Tea Service (42 pieces), with landscapes by Zachariah Bowman, encircled with gold band and enrichments, marked with "Puce mark."

An unusually fine collection of Chelsea and Bow figures, Square marked Worcester of the Dr. Wall period.

A small group of Spodes famous 1166 scale pattern.

A Pinxton Dessert Service.

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Modern Chinese Rugs Suggest Spanish Flavor

New Phase of Rug Making in Pekin, China, Sponsored by American Woman Gives Fresh Impetus to Age-Old Industry



Royal Kossu showing an unusual adaptation of gold embroidery esign on a claret ground in blue, yellow and green accentuated with black

At the right)—A Ming peony design developed in two tones of panish yellow, the border hand brocaded on gold with a field in cut-work



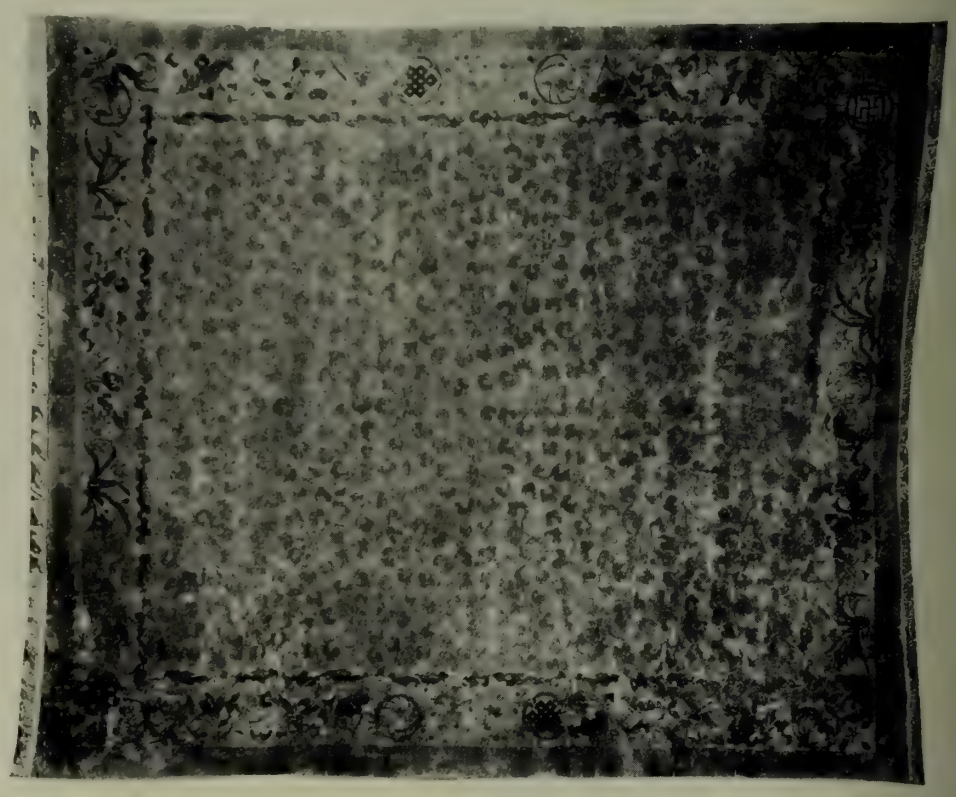
he famous lotus motif in pastel shades of cream, green, rose and yellow on a soft pink field with Nile green border

LUMINOUS Chinese rugs, indescribably alluring of color, in which Spanish motifs, originally from the Orient, are again incorporated along with the traditional symbolism of the race, are now being made in Pekin, China, by a group of some 1,200 native workers under the direction of an American college woman, Mrs. Helen Fette, of New York.

The Renaissance of Chinese rugs is not only furthering the interchange of motifs such as the Persian arabesque and scroll and the trailing vines borrowed by the Persians from China preserving the peony and poppy of the old Chu Lung designs taken from lovely old brocades of a sort to fit well into the Spanish interior, but is also stimulating a fresh interest in the perpetuation of the vegetable dyes which have been threatened with extinction by the introduction of chemical mordaunts.

The impetus thus given the old-time industry of rug weaving, so widely disorganized in all European rug producing countries during the war, is already being keenly felt and because of its far-reaching effect, Mrs. Fette's experience in organizing the rug weavers of China makes a piquant appeal to lovers of Chinese rugs in this country.

Mrs. Fette first became enamored of the Chinese rugs for their naïve and alluring coloring during a visit to the Orient some six years ago, and having specialized in chemistry during her college career at Vassar, she delved into the lore of their chromatic mysteries and eventually made use of her knowledge commercially, acting as a rug broker for a small clientele of friends in America.



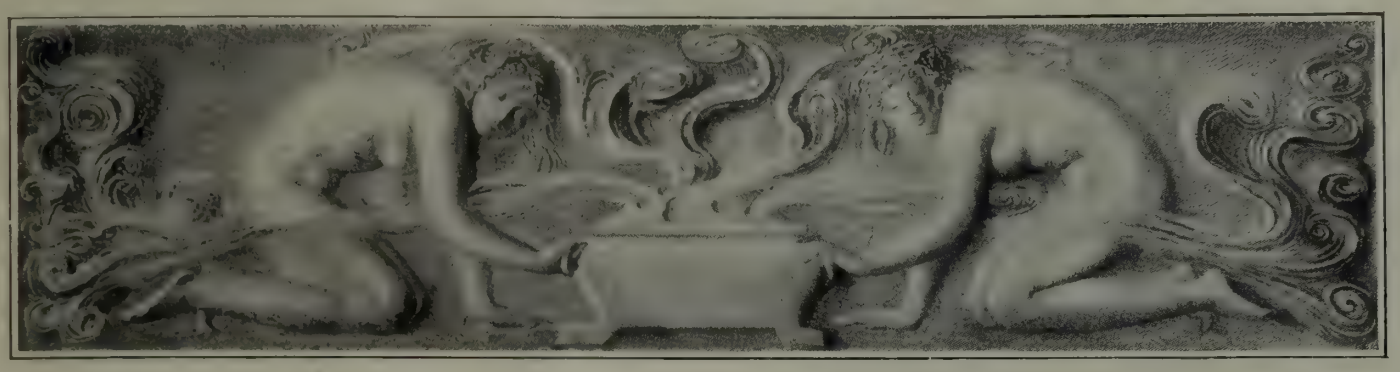
But the increasing difficulty of getting wool in the old vegetable dyes and of uniform quality led her to organize a business of her own with wide opportunity to experiment with the color problem and to provide pleasing examples of Chinese rugs, having the modern note but which would yet follow the famous product of history. To win the confidence of experienced men to her plan was the embarrassing obstacle at first encountered, until one day, quite by chance, she came upon a native rug weaver who was about to abandon his calling, because of an unappreciative public.

Mrs. Fette examined his wares and to her delight found the material uniform in quality and gorgeous in hue and a partnership was arranged so that today Li Meng Shu and his American associate control an increasingly large force of native weavers. Her wool is bought direct from Shansi in North China and her gamut of colors follows the chromatic scale of those found in the earlier rugs with a wide variety of pastel shades, including the distinctly Spanish yellow, blue red, black and green, as well as the tawny reds, golden yellows and rich blues, so adaptable for use in the Spanish interior.

Mrs. Alleyn Archibald, an associate in this enterprise, points out the interchange of Chinese and Spanish motifs is entirely legitimate for the relationship between these two countries, since the time of the Mings, when rug weaving was introduced into China, has been reciprocal. A distinctive type of Fette rug is one showing the all-over medallion laid on a taupe ground with a running border depicting Chinese scenes.

All the rugs are hand tied and the cutwork background, in which the pile is removed to leave a fascinating shadowy design over the surface, is the distinctive feature of the best type and is one of the great contributions of China to the art of rug weaving. Another rug shows an all-over foliated scroll with

(Continued on page 84)



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The Craftsmanship of the Famous Zuloaga Family

(Continued from page 57)

lliant, the modelling character- and the metallic glazes are of historic type. The colors for art largely took its great start with the development of Florida and southern California. The cli-



A collection of very typical Zuloaga tiles, essentially Spanish in design and execution, showing great beauty of color

glazes are mixed in great tars with pestles wielded by ll boys in picturesque garb. tile, made of the soft biscuit nerly used, possess a highly insting metallic lustre. Beautiand highly prized as the old nish tile are, they sometimes bit a crudeness of treatment is lacking in the Zuloaga uct which is distinguished by elling having all the charm of art.

merican interest in Spanish mates are so similar that this was to be expected, but it received a still greater impetus with the coming last year of Ignacio Zuloaga, and with the prospective visit of Esperanza Zuloaga, the beautiful feminine head of the Segovia potteries in the not distant future.

The increased popularity of Spanish architecture in America has focused attention on this same nest of craftsmen in the far off Spanish city, and their work will be received with real interest.



oup of the Zuloaga family, cousins of the famous painter, who have had unique idea of using this splendid old church for the revival of their raft. They are probably the most important potters in Spain today

New York Exhibitions from a Personal Angle

(Continued from page 53)

Portrait of a Young Woman," and "The Young Girl With a Flute," are probably of the same girl. This probability has no importance save as backbone for the general statement that Vermeer was a painter rather than portraitist. For they may not be the same girl: Vermeer was no master of characteristics. He was no detective pouncing on a jutting nose or a retiring chin, and drawing terrible conclusions. The faces of all his women are molded by satisfaction. They seem to reflect the good nature of the Dutch meadows, the enjoyment of the sure warmth of their comfortable houses, and the certain mastery of a frozen countryside. Even the *gay* women wear good-hearted smiles. Their faces are round, unsharpened by sophisticated coqueteries. Cynicism is unkown, for it is a contented country. As there are no illusions, there are no disillusions. Pieter de Hooch's "Interior With a Woman Nursing a Child" resolves all this into one canvas, from the peaceful red wool flannel skirt to the gentle maternal smile of the woman watching the child at her full breast. These Dutchmen, then, imagined nothing. They were not painters of imagination, just painters.

There were, as I hinted above, many other exhibitions, some of them most amusing. In the latter category I should surely include the exhibition of Old Coaching Prints, of the England of circa 1830, at the Frederick Keppel Galleries; the particularly fine collection, probably the most comprehensive ever seen here, of Old Staffordshire pottery, on exhibition at the Frank Partridge Galleries; a group of holiday greeting cards exhibited at the Art Center, the work, among others, of Pop Hart, Bertram Hartman, William Zorach, John Held and Troy Kinney, in etched, lithographic, linoleum and wood block prints; and for those who believe in Santa Claus, a great collection of sweetmeats and rich sugar plums, for young and old, as the saying goes, by Maxfield Parrish at the Scott and Fowles Galleries.

The Old Coaching Prints are most entertaining. Thackeray, Dickens and the earlier William Hickey, who circumscribe the potbellied pleasantries of this rare period, are weak reporters beside James Pollard, whose prints are the most representative of this group. Dickens and Thackeray could not but drop a literary sneer, but James Pollard was a literal soul and thus gives a more uncritically graphic account of both the adventurous and farcical features of early Nineteenth Century travel. The horses breathing so much warm vapor into the icy atmosphere as to make even the passengers perched on the outside of the coach invisible; and the coach itself, a red and green and orange pumpkin such as Cinderella's fairy godmother in all her grandiloquent magic could not have imagined for pretentiousness, in that typically dashing state of arrested motion; or the coaches deep in drifts of sugary snow and the horses and pushing passengers wearing such comical expressions. All this—and the recollection of the Partridge collection of spirited porcelains by Ralph Woods and Thomas Whieldon, the drinking cup with the reversible portraits of Dr. Johnson and his everpresent Boswell, the homely humor of the pompous aldermen—created in one modern observer a mighty nostalgia for a taste of the pre-plumbing civilization.

Since I speak of our era of plumbing the exhibition of Fernand Leger, the French cubist, arranged by the Societe Anonyme at the Anderson Galleries, comes to mind. Leger sees life in terms of modern machinery, in fact, he finds present-day humanity entangled in that machinery. This is by now an old story, and, if one is not interested, it can be rather tiresome. Once you have mastered the symbols of his abstract sign-charts, and, since Leger is a conscious primitive, this is easy, a vibrant message composed of round breasts and iron necks and utilitarian legs, which even Mr. Ziegfeld could not glorify, hits you in the eye, unless you look away. There is no misunderstanding Leger, his discs and triangles are pieced together in an exact design. However, I must confess, that, for all their architectural strength, Leger's canvases leave me cold. Perhaps it is because they expose more erudition than emotion. Leger's talent, I should say, lies not in painting, though he has a precise and forceful palette, but in decoration.

The thirty-fifth exhibition of the Association of Woman Painters and Sculptors at the Fine Arts Gallery, was only one of the numerous exhibitions of the month given over entirely to women. The best one can say of this show, with its inevitable Diana, is that the numerous "one-man" woman shows were, with three or four exceptions, not much better. Women painters seem unable to forget when painting that they are ladies, and that makes their painting as negligible as the paintting of men painters who cannot forget that they are gentlemen. Consequently, the decorative side always seems to be pre-eminent at such shows. However, I believe, that women are far more facile than men in decoration. Men do

(Continued on page 73)

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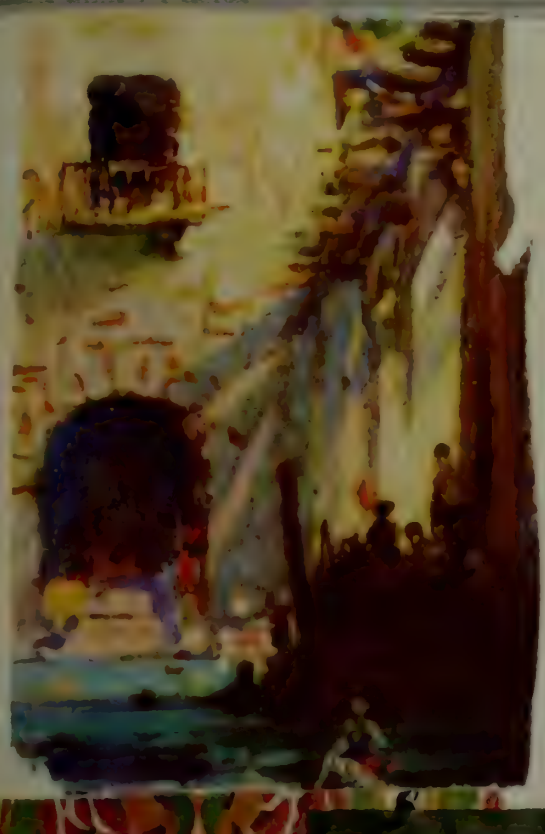
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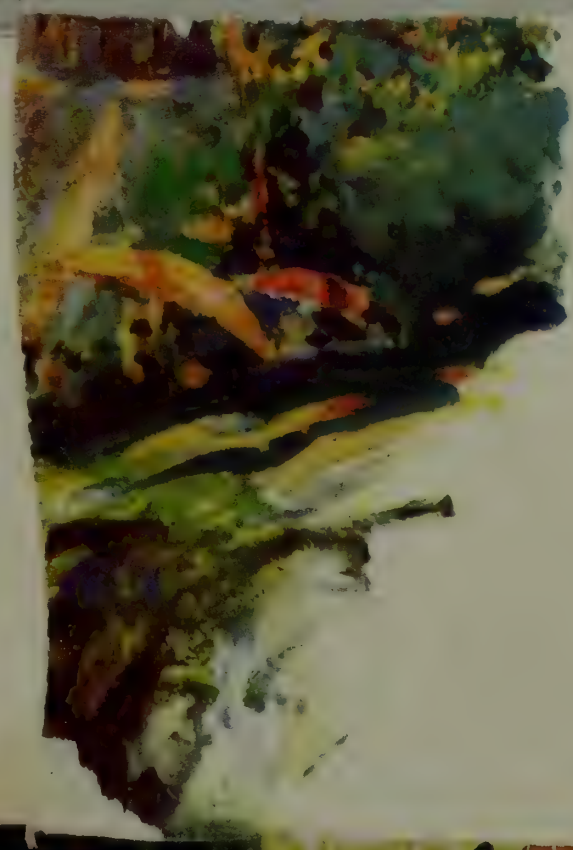
"GRANADA" Linens

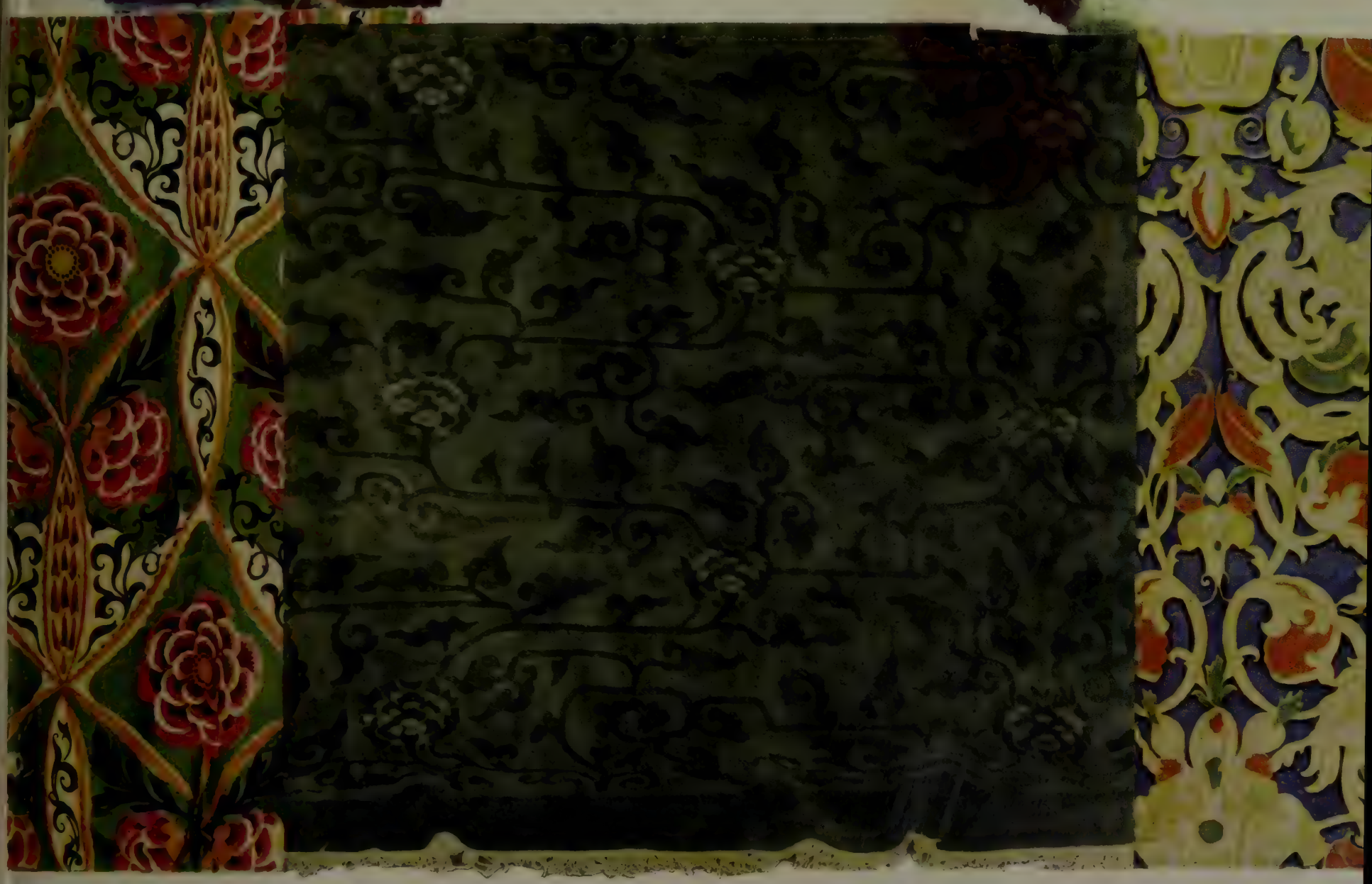
HAND printed linens in the Spanish style by Arthur Wilcock, specially made to accord with the Fetté Rugs.

Left—"The Spanish Peony," an original interpretation of fine 16th century brocade.

Right—"The Griffin" design from a valuable 17th century appliqué embroidery.

Below—Two tone hand brocaded rug in shades of green, from the FETTÉ looms, Peking, China.







Will you take the priceless gift of-LIFE?



A collection of very typical Zuloaga design and execution, showin-

ERECT old men. Women delighting in
se complexions. Round and brow
ome, full-figured youngsters. These a
extraordinary vitality and superb
under the tropical skies of Coral
e people you will believe, as we do
ill add years to your life, and will add
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ical sun and the forests temper,
but never obstruct, the life-giving
sun. The white sand beaches offer
miles of sea-bathing that is as safe
and pleasant as anywhere in the world.
All that you seek in recreation is at
your door. The peace and quiet, the
freedom from noise and crowds, take
away the lines from strained faces.
Troubles have a way of disappearing
at Coral Gables. Life becomes active,
colorful and healthful.

Property Values are Rising. Investments are Paying Remarkable Dividends

Under the wonderful city plan and the careful restrictions, property values tend to increase steadily and surely. Home-builders are even now watching their property rise in value month by month. Every buyer of property in Coral Gables literally cannot help sharing in the profits that attend every step in the development of the city plan, and in the prosperity that is so rapidly transforming Miami and its environs.

The Coupon Will Bring You Rex Beach's Dramatic Story—Free

REX BEACH has written a fascinating tale about the miracle of Coral Gables. It not only tells the complete story of this city, but also contains the facts and figures that prove its success. We will also tell you about the special trains and steamships that we run to Coral Gables at frequent intervals. If you should take one of these trips, and buy property in Coral Gables, the cost of your transportation will be refunded upon your return. But first of all—*sign and mail the coupon—now!*

Remarkable Opportunity for Investment

The 1920 census showed a growth in Miami's population of 440 per cent in ten years. Since then it has increased even more rapidly. Bank clearances today are ten times those of a year ago. Every activity feels the stimulus of this tremendous growth, and especially is it manifested in the increase of property values in the city and suburbs. In Coral Gables the value of home and business sites has increased amazingly every year for the past three years.

CORAL GABLES CORPORATION AD-38
Administration Bldg., Coral Gables, Miami, Florida

Please send me Rex Beach's story upon the miracle of Coral Gables. I understand that this places me under no obligation.

*Name*_____

*Street*_____

*City*_____ *State*_____

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ited porcelains by Ralph Woods and Thomas Whieldon, the drinking cup with the reversible portraits of Dr. Johnson and his ever-present Boswell, the homely humor of the pompous aldermen—created in one modern observer a mighty nostalgia for a taste of the pre-plumbing civilization.

Since I speak of our era of plumbing the exhibition of Fernand Leger, the French cubist, arranged by the Societe Anonyme at the Anderson Galleries, comes to mind. Leger sees life in terms of modern machinery, in fact, he finds present-day humanity entangled in that machinery. This is by now an old story, and, if one is not interested, it can be rather tiresome. Once you have mastered the symbols of his abstract sign-charts, and, since Leger is a conscious primitive, this is easy, vibrant message composed

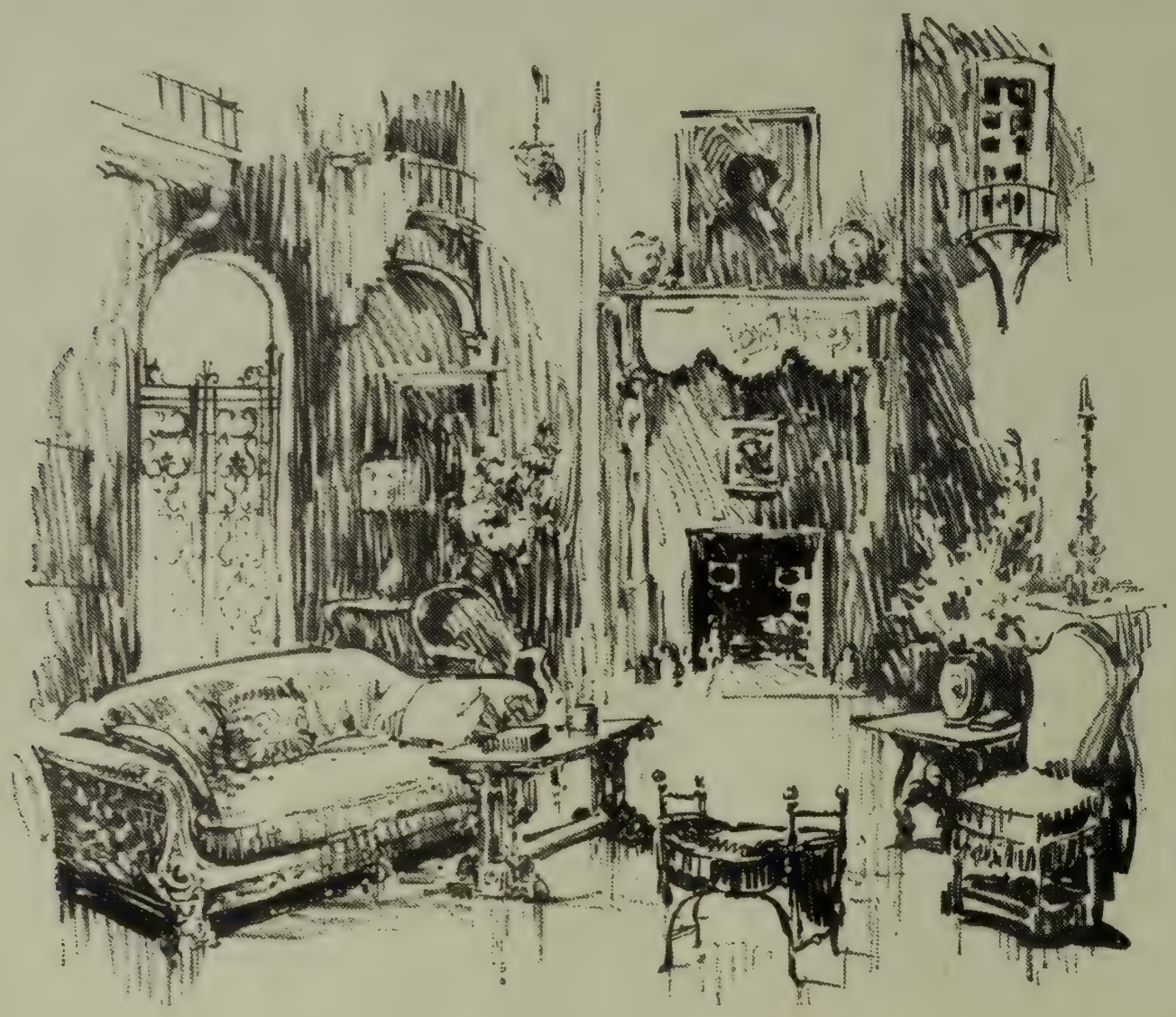
The Facts About Coral Gables

Coral Gables is a city, adjoining the city of Miami itself. It is incorporated, with a commission form of government. It is highly restricted. It occupies about 10,000 acres of high, well-drained land. It is four years old. It has 150 miles of wide paved streets and boulevards. It has seven hotels completed or under construction. It has 45 miles of whiteway lighting and 50 miles of intersectional street lighting. It has 6½ miles of beach frontage. Two golf courses are now completed, two more are building. A theatre, two country clubs, a military academy, public schools and the college for young women of the Sisters of Saint Joseph are now in actual use. More than one thousand homes have already been erected, another thousand now under construction. More than fifty million dollars have already been expended in development work. Additional plans call for at least twice that amount. More than one hundred million dollars worth of property has already been bought in Coral Gables.

Mr. John McEntee Bowman is now building the ten-million-dollar hotel, country club and bathing casino in Coral Gables to be known as the Miami-Biltmore Group. The Miami-Biltmore Hotel will be opened about January, 1926. Coral Gables will also contain the following buildings and improvements:

The $15,000,000 University of Miami, the $500,000 Mahi Temple of the Mystic Shrine, a $1,000,000 University High School, a $150,000 Railway Station, a Stadium, a Conservatory of Music, and other projects.


CORAL GABLES
Miami Riviera
40 Miles of Water Front
GEORGE E. MERRICK



New York Galleries, Inc., Decorators

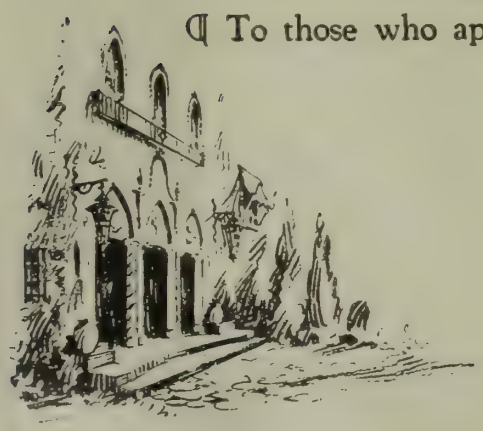
The Charm of an Unconventional Room

QUITE often a strict "period" interpretation in a decorative scheme lacks the chief attribute of a successful interior—the feeling of *livableness.*

¶ In pleasing contrast to such a room is the interior portrayed above. While the inherent dignity of its Spanish architecture lends distinction to this imposing room, an atmosphere of warmth and intimacy has been achieved through the happy intermingling of contemporaneous Spanish and Italian furniture and the enlivening touches of color and other decorative details.

¶ To those who appreciate the significance of this suggestion, the exhibits of furniture and related objects at these Galleries will reveal a source of real inspiration. Old and time-worn pieces lend subtle emphasis to the fidelity with which the artisans of this organization reproduce the cabinetry of the immortal ages.

¶ There is an irresistible charm about these beautiful furniture forms—an appeal that is heightened by the manner of their grouping into delightful ensembles, each with harmonizing accompaniments, such as old documents in fabric and leather, rare bits of crystal, metal and pewter, as well as unusual ideas for lighting and the treatment of casements.



New York Galleries

INCORPORATED

Madison Avenue. 48th and 49th Streets

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New York Exhibitions from a Personal Angle

(Continued from page 72)

not know how to cover up half so well.

Thus even the work of the better women painters of the month, such as Flora Lion, who exhibited her recent portraits at the Ehrich Galleries; Romaine Brooks, who made her American debut at the Wildenstein Galleries; Cecil Clark Davis, at the Ferargil Galleries; and Ann Crane, at the Milch Galleries, one finds only surface, drawing-room, truths. Mrs. Lion is not as skilful as Sargent; and Mrs. Brooks understands Whistler without being Whistler.

Mrs. Brooks, who, I am told, has a painting in the Luxembourg, is, without having lived much in her native America, characteristically American. She has seized upon the death quality in European life which seems to be so inescapably fascinating to dilettante Americans, and has seen it in gray, romantic Whistlerian terms. Thin, purplish white nudes stretched on gray-black velvet divans; red-haired heroines of Marcel Prevost and Paul Bourget's novels, heroines of unbearably epicene brilliance; the American amazon, Natalie Clifford Barney, who was the famous recipient of Remy de Gourmont's sparkling letters; the stagy Ida Rubenstein painted as though she were a tall, thin wolfhound, one of Ouida's grand ladies; Gabriele D'Annunzio in his familiar melodramatic pose with an aeroplane to keep him company and to remind us of Fiume; Jean Cocteau, the jack-master of all the (French) arts, set off by the Eiffel Tower, a symbolical hint that he used the Eiffel Tower as a background for a ballet; Paul Morand, the diplomatic story teller, and, indeed, all the princes of the fashionable decadence.

I myself found Dr. Ali Kuli Khan's illuminated manuscripts, miniature paintings, book-bindings, lacquers, mosaics, potteries and textiles executed by Persian Masters of the 14th to 17th centuries, at the Persian Art Centre, far more interesting. The star of this collection naturally is the famous Behzad. This master miniaturé painter, the Raphael of the East, lived through the latter part of the 15th century. In his miniatures one sees Persian art at its peak, with its curious traces of the mock-pietistic style of the Italian primitives. Dr. Khan also has a rare group of Persian primitives, and fine specimens of the great period in Persian caligraphic art. The book-bindings, with their Chinese and Byzantine motivations, are sumptuous. Equally magnificent were the Greek and Coptic tapestry fragments of the early Christian era at the Tiffany Studios.

Noteworthy among the remaining exhibitions was the group of Loiseau paintings, at the Durand Ruel Galleries. Loiseau is a bright student of Monet and Sisley. Owen Merton provided a vivid group of water colors at the Daniel Galleries; and Robert Hallowell's paintings at the Montross Galleries were uniformly interesting, more interesting on the prosaic American home grounds than in the inevitable Tunis and Venice.

George Biddle's recent Cuban scenes at the New Galleries were witty, though a little too obviously primitive and naïve. Guy Pene du Bois' show of recent paintings at the Kraushaar Galleries were unaffectedly funny. The point of Mr. Du Bois' caricature is not always readily discernible, but when it is, one smiles, as Mr. Du Bois' humor aims for the sophisticated smile. William Auerbach Levy stood out most easily at the enormous exhibition at the Salmagundi Club. Elmer Schofield had a group of academically bright paintings at the Milch Galleries. Alfred Hutty, at the same gallery, exhibited a group of etchings. Jo Davidson, with his bust of John D. Rockefeller, and a $200,000 Titian: "The Temptation of Christ," breathlessly exhibited at the Reinhardt Galleries did not outshine the Vlamincks and Utrillos which lined the walls of the same hospitable gallery. George Pearse Ennis was represented by some frosty aquarelles, and Alexander O. Levy by a group of romantic paintings at the Babcock Galleries.

A most interesting show, full of promise, but seen too late for extended comment, was held at the Whitney Studio Club, the work of Beulah Stevenson, Peter Cammarata, and M. A. Tricca. Hubert Vos exposed some solid portraits of solid notables, such as E. H. Gary, at the Fearon Galleries. There was a particularly excellent exhibition of prints by the Peintre-Graveurs Independents of Paris, at the Weyhe Gallery, which provided one with the unusual opportunity of seeing lithographs, engravings, etchings, and woodcuts by Marc Chagall, Lespinasse, Marie Laurencin, Marchand, and L. A. Moreau. Harold Perry Erskine was represented by a group of sculptures at the Ferargil Galleries, and Victor Charreton, a bright French luminist, by a group of deft and sunny paintings, containing echoes of the gentle Pissarro, at the Dudensing Galleries. At the same gallery, the diverting topical caricatures of Miguel de Covurrubias, revealed the young Mexican to be a clever lad, well informed as to the idiosyncrasies of his sitters, save when he happened to be a Eugene O'Neill. For such as Alexander Woollcott he has a just and grand pair of eyes.

Contemporary Reminiscenses

(Continued from page 49)

guarantee to practically run the rum fleet up to the front door." The party gets into full swing. "Finally there was quite a quarrel because Willie Gwynn claimed that Joe's bootleggers were snubbing the members of his club because they would not let the boys from the Racquet Club sing in their quartet. But Joe's bootleggers said that the Racquet Club boys want to sing songs that were unrefined, while they wanted to sing songs about Mother. So then everybody started to take sides, but the girls from the Follies were all with Joe's bootleggers from the start because practically all we girls were listening to them with tears streaming from our eyes. So that made the Racquet Club jealous and one thing led to another until somebody rang for an ambulance and then the police came in.

"So Dorothy, as usual, won over all of the police. So it seems that the police all have orders from Judge Schultzmeyer, who is the famous judge who tries all of the prohibition cases, that any time they break into a party that looks like it was going to be a good party, to call him up no matter what time of day or night it is, because Judge Schultzmeyer dearly loves a party."

All this, I submit, is not humorous exaggeration but selective realism. Miss Loos carries her doll-faced nitwit through London, Paris, Munich, and Vienna. She sends along with her her friend Dorothy, who is keen and witty and candid and who gets men's numbers at a glance, and yet who brings back from her trip only one gift, a cheap bangle.

The diarist is dumb but beautiful, in the wan and bloodless sort of way that moves the average sentimental male to thoughts of madonnas, matrimony and protection. She is the one kind that can make tightwad males shell out. The story of her adventures as related by Miss Loos is less a satire upon her type than a satire upon male susceptibility and gullibility. What Ring Lardner has done for the illiterate Busher, Miss Loos has done for the illiterate stage and movie professional who is a successful gold-digger. She has also written a comment upon modern society that is unbeaten for humorous insight, veracity and wit. Where Lardner is savage in his delineations of the less commendable traits of human nature, Miss Loos accepts the whole show with genuine amusement. Her knowledge of the psychology of sentimental male and the gold-digger is almost outrageous.

"Gentlemen Prefer Blondes" is the second of the year's books to be distinguished for feminine wit and candor. The other is "Serena Blandish: or the Difficulties of Getting Married." Neither of these books, I am convinced, could have been written by a man, least of all "Gentlemen Prefer Blondes." In "Serena Blandish" we have a portrayal of the reverse of the type of the gold-digger. Serena is so generous that she cannot say no to any man who is at all nice to her, and she not only gets nothing out of it, but, when she is in need of money, she finds she cannot even borrow from any of them as much as two pounds. The gold-digger Miss Loos portrays has only to look wistful and to play up to male vanity and she gets anything she wants. She is not complex; she hasn't brains enough to be; and Miss Loos is nowhere more clever than in the pages where she has her diarist tell of her consultations with Dr. Freud, which ends with: "So Dr. Froyd said all I needed was to cultivate a few inhibitions and get some sleep."

DR. ISAAC GOLDBERG'S book on H. L. Mencken is one of the most detailed and extensive biographies ever written about a person still alive. Anonymously or pseudonymously published short stories are dug up and reprinted; the almost unprocurable book of Mencken's "Ventures into Verse" is quoted extensively; there are long and explicit accounts of Mencken's early career and a most meticulous depiction of the various steps in Mencken's career. Mencken himself has contributed to it with letters about his aims and achievements. And there are long quotations from Mencken's critical admirers and opponents. Dr. Goldberg has done an exacting and laborious job with great care. The book has great value, aside from its subject, as a document in American intellectual history.

More than any critic before him, Dr. Goldberg has put the proper emphasis upon Mencken's interest in political and sociological ideas. Mencken's interest in literature has always been secondary and whenever he has strongly championed any writer he has usually used that writer as a club in his battle for the free play of ideas. His deepest aesthetic interest is in music, and this Dr. Goldberg has made clear with an interesting chapter on Mencken's musical compositions and his orchestral work.

There can be no doubt that Mencken has had the greatest influence ever exercised by any critic in the United States. Not even Huneker was able to fire the imaginations of so many youngsters as Mencken. And it was precisely because Mencken's interests are predominantly sociological and political that he has been able to relate his literary criticisms to the realities of his time and coun

(Continued on page 77)

Individuality

ACHIEVED ON THE FOUNDATION OF BEAUTY

ALMOST everyone has an ideal of beauty for his home, but the ability to create that ideal is rare, except among those specially trained in the interior decorator's art. Beauty without individuality is often found and individuality is frequently obtained at the expense of beauty.

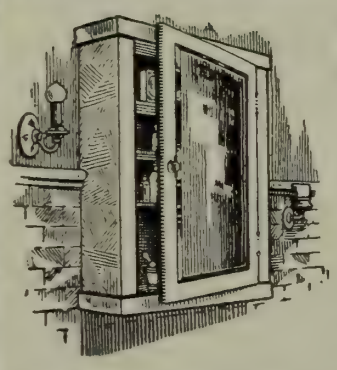


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PORTER SARGENT
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The Small Picturesque House of Andalusia

(Continued from page 42)

particularly desired, the houses being built rather to control these conditions than to admit them. While all of the rooms open on to this central court, you will find the Spanish architect building no sleeping porches or sun-parlors; rather his skill is exercised in designing a house wherein the sunlight is tempered by judicious use of shade and where heat is modified by cooling devices, such as fountains, air currents and running water; a garden of delight within, but presenting a stern exterior of unbroken wall to the outward view. Such complete enclosure is, however, no longer necessary nor desirable in the American home; it is enough to retain the patio in effect without going to the lengths of entire seclusion.

The home of the Spaniard, whether in town or country, by reason of the insecurity of the times, the activities of bandits or incessant factional wars, partook of the nature of a fort and was made strong to resist attack. Farmhouses and palaces alike show thick walls and few openings to the outer world; the life of the house turned inward and, like the Arab, the Spaniard chose rather to embellish the interior of his house, leaving the façade plain. Akin to this was another Asiatic tradition, that of the seclusion of women, which led again to the fortress-like exterior and to the open courts within, for the domestic life and recreation of the inmates.

While conditions of imminent warfare and the general seclusion of women have altered with the centuries, the climate has remained the same and with it the habits of life most congenial to the Spanish temperament. Windows are still small, or heavily shuttered, on the street side; but living and bedrooms open as before on to the central patio or on to the balconies and arcades surrounding it; only on one or two sides the buildings have been removed and in their place are walls, pierced with window openings or iron gates, opening into charming walled gardens which are thus incorporated into the house itself. Therein lies much of interest to the American architect; for in this union of open sky, free air and sunshine, with the secluded garden and the shaded living-rooms opening on to covered balconies overlooking the central court, lies an admirable and attractive solution of the problem of combining outdoor living and the joy of warmth and sunshine with tempered shade and a reasonable amount of privacy.

The second feature of the Andalusian house, without which its peculiar charm and gracious effects could scarcely be possible, is the choice of materials of which it

(Continued on page 78)



FELICIA ADAMS CREATES CHARMING AND DISTINGUISHED SPANISH INTERIORS BECAUSE SHE HAS NOT ONLY STUDIED SPANISH HISTORY AND TRADITIONS, BUT HAS TRAVELED THE LENGTH AND BREADTH OF THE LAND, UNDERSTANDS AND LOVES ITS ARCHITECTURE AND ITS PEOPLE.

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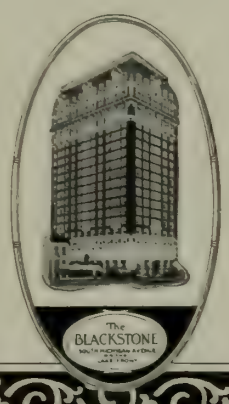
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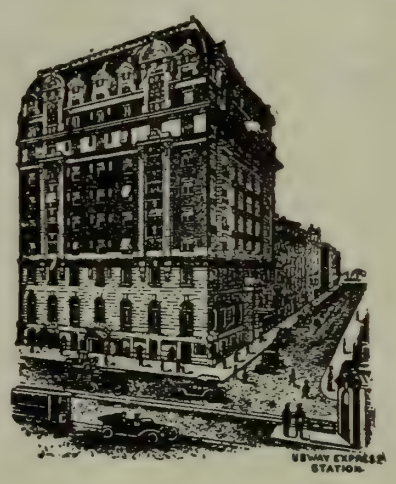
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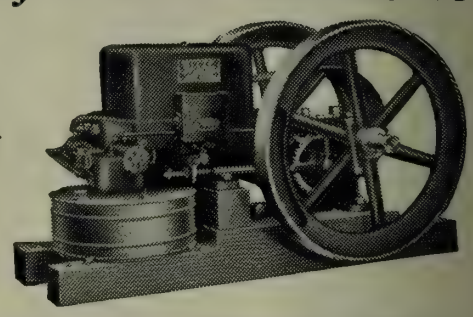
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Contemporary Reminiscenses

(Continued from page 73)

try and so make them vibrant with life. His style, even at its most extravagant reaches, is of the sort that compels attention, which is, after all, the greatest virtue of any style. The Nice Nellies of England and America still speak of the "vulgarity" of Mencken's language and they usually cite examples to show that they have so little knowledge of philology that what they have mistaken for vulgarity is really virility. When he speaks of patrioteers "with both feet in the hog trough" urging thrift, sacrifice and economy, he is being as exact in his use of metaphor as anyone who uses metaphors can well be.

When Mencken's popularity began to grow, Mencken's enemies began to curry favor with him, thus illustrating Mencken's own contention that the American hound always runs with the pack, or, to drop the metaphor, the American is unable, as a rule, to appreciate any values not reducible to money or its equivalent in popular esteem. Among Mencken's adherents there are some who have distrusted his growing popularity as evidence of the weakening of his position as an iconoclast. They, like his enemies, have misunderstood his function as socio-political irritant.

An analogy to that function may be seen in the cabarets of Paris. At the Noctambule in Montparnasse, for instance, every night there gathers an audience of middle-class Frenchmen with their wives and other female relatives. The entertainment consists of topical songs or recitations making fun of the politicians, and criticizing the government. These songs are savage and libellous but witty. If Vincent Hyspa is there, laughter followed by audible whispers of the audience to one another of "Il a raison!" greets every sally. If Hyspa says, "We want to get beaten in the next war; victories are too expensive," the tax-burdened audience is purged of its resentment against its burdens by laughter. If he says, "Jesus was the only Jew who ever got the cross who didn't ask for the rosette," the audience greets this mild blasphemy as a joke on the Legion of Honor and the recipients of its coveted awards and so dissipates the envy that the French system of awards creates. When Hyspa pictures the politicians as lining their pockets at public expense, the audience has had its secret thought expressed and so goes home happy to vote for the same gang of politicians or another gang just as corrupt at the next election.

Mencken is a sort of Vincent Hyspa of America. He is a much greater man, a more brilliant critic than Hyspa; but the phase of his function in America that is gaining him an immense audience is like that of Hyspa's. Neither Mencken nor a great part of his audience hopes for any profound reforms to come about as a result of his denunciation of shams and hypocrisy and poltroonery; but he does provide a safety valve for an accumulation of irritations against things as they are and are likely to continue to be. If the American Tories were more intelligent, they would have long ago recognized that on fundamental ideas he is at one with them, and they would have tried to subsidize him as a vent for the intelligent public's resentment against the more flagrant abuses of the capitalist system.

IN Gerhardi's "Polyglots" there is a young man who is at work on a book to be called "The Evolution of an Attitude." George Jean Nathan has just published "The Autobiography of an Attitude." Nathan has cultivated an æsthetic attitude with great singleness of purpose and with rare consistency. Illustrative of the common failure of people to discriminate between actual similarities and actual differences, is the notion that has grown up, because of their long editorial collaboration that Mencken and Nathan are alike and that they write alike. The two men are at opposite poles in temperament and interests. Their styles are as dissimilar as the styles of Pater and Carlyle. Mencken puts all the force of his writing into the composition of a single sentence; Nathan writes tenuous paragraphs wherein he plays with his thought like a cat with a ball of twine. Both writers have audacity and imagistic resourcefulness, but their audacities and their images differ in kind.

Mencken is interested in politics, economics, the courts, the arguments of the different sects and isms, religion, international diplomacy, science and the doings of the mob. Nathan is interested in none of these: he is interested in life, outside of that which affects him personally, only in the patterns it assumes in drama, poetry, fiction, and the other arts. Nathan is an avowed hedonist; Mencken is a disciplinarian. Nathan confessedly does not care whether he is ruled by the Mikado, Coolidge, Wilhelm, or Trotsky so long as he is not called upon to vote for them or march in parades for them or listen to their speeches. He makes a cult of selfishness and no bones about it, the only difference between his own brand of selfishness and several other brands being that he does not court publicity and prestige by announcing that he is looking out for the welfare of the public. Nathan's elected profession is that of dramatic criticism and

(Continued on page 95)



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The Small Picturesque House of Andalusia

(Continued from page 74)

is built. This is a factor almost entirely overlooked by the American architect who has not traveled in Spain. Next to the form of the house, which is designed to catch the maximum amount of sunlight and air and then temper them to the requirements and comfort of the inmates, comes the achievement of coolness and cleanliness within. Here, again, the enemies are in the climate, in the excessive sunshine and heat, which are exactly what the American comes South to get, but which he must learn, like the Spaniard, to hold in moderation.

Take, for example, the Spanish roof or tiles. Shingles, besides being scarce and costly, would soon curl and split under the direct sun, or rot in the warm rain; slate, asphalt and metal, all would be intolerably hot. The Spaniard uses only tiles, of thick oven-baked clay, indestructible by sun and rain and forming a most effective insulation against heat and cold. Moreover, these tiles are curved, almost semicircular in form, and are laid in double rows, concave below and convex above, so that the air spaces between act as a further insulation. A roof made of these tiles is coolest in summer and warmest in winter, is quite inexpensive, even in America, and is easily repaired by the simple expedient of removing a cracked tile and replacing it with a whole one. Under a tile roof the air of the upper rooms is cool at midday, where on a metal roof you could scarcely bear your hand.

As on the roof so on the floors, the cleanest as well as the most convenient and beautiful material is the Spanish rose-colored clay tile, whether new or mellowed by age, washed clean every morning and waxed and polished. Tiles like these give the necessary warmth of coloring to set off the long stretches of cool, gray wall. It is on the floors and the ceiling that the Spaniard puts his wealth of color, leaving restful spaces of soft, neutral gray, unbroken by obstruction or ornament along the walls. Through the open doors or tall grilled windows one can see these floors of smooth tiles leading onward to the inner patio, with its greenery and fountains. Tiles are also used on the patio walks, to floor the long arcades and corridors and in many of the living-rooms, where they are always cool and cleanly and are not subject to deterioration or the attacks of insects. In fact, in Andalusia, the entire house is floored with tiles, easily cleaned, rich and varied in coloring, cool and inviting in appearance.

On the walls are decorated tiles, hand painted, the products of the famous factories of Talavera and Triana. Everywhere are insets of brilliant colors; they appear in niches, lavabos, stair risers, under arches, around doorways and in the deep reveals of windows. The kitchens are entirely lined with tiles, a rich tapestry more easily cleaned than any woodwork and unaffected by age or use; while outside, in the patio, are tiled walks, tiled fountains, tiled benches. With the exception of grilles and wall surfaces, the Andalusian house is almost entirely a house of tiles!

The effect is one of cleanliness and coolness; greatly to be desired after the sun-baked dust of the streets. The brilliant sunshine and color, rigorously excluded from the inner rooms, is replaced with a cooler light reflected from the polished surfaces of the tiled walls. Here is the perfect indirect lighting in place of the strong glare. The sunlight, never allowed to fall directly into a Spanish room, is caught and reflected in cool light from the glazed tiles that surround the courts and patios and, utmost luxury of all water from tiled fountains, flowing over glazed and decorated tiles, throws a shimmering veil of cool light over the soft gray walls until the room becomes a grotto of cool and rippling water.

Forgotten are the dust and sunlight of the street. Here are no patches of burning sunlight to fade the draperies and offend the eyes; nor yet gloomy interiors, for the use of tiles spreads a mild, diffused luminosity throughout the whole room; and from out this cool retreat one looks out on to greenery and fountains or perhaps to a pool surrounded by orange trees and cypress hedges, in that secluded indoor garden, the patio.

Roofs, floors, walls, wainscoting, fountains, benches, walks; all of tiles. Indeed, in their various forms tiles take their place as a basic and not merely a decorative feature of the Spanish home, both indoors and out.

These two essential factors in the Andalusian house and in the small Spanish house in general, the patio and the universal use of tiles, are, in a word, what the American wants and what are required by our semi-tropical climate; decent, comfortable, cool houses, fully open to the sun and air, yet at the same time designed to give relief from excessive light and heat with their danger and discomfort, and affording with privacy and seclusion the fullest participation in and enjoyment of outdoor life.



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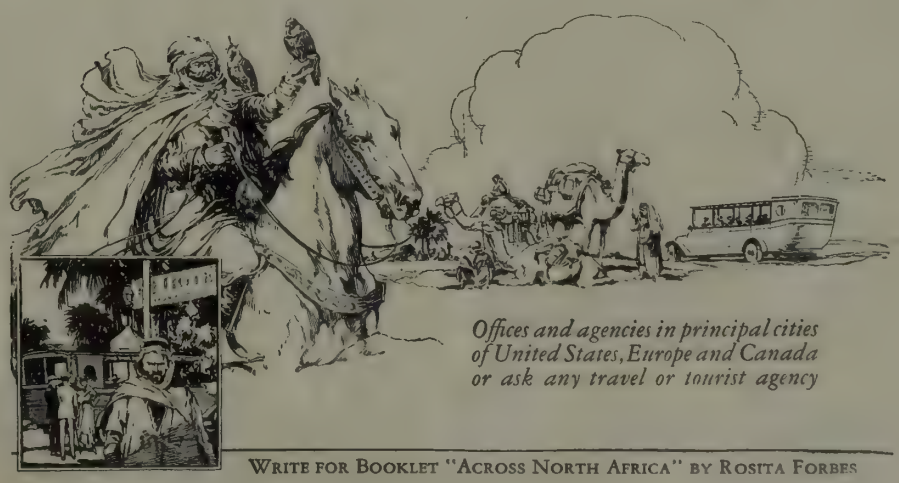
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Florida's Patios Rival Those of Seville

(Continued from page 51)

His architectural compositions are clothed in mystery and the bewildering effects of color, as well as design, are the creatures of his own brain. A stucco wall of yellow may be veiled in pink, the delicate tint of a sea shell on the beach or one of pink and ageratum blue masked in warm gray, like that of the William Warden house that follows in design the lines of a Romanesque monastery. Again, a wall of aquamarine blue will reflect the underlying color of sea water, all translucent tones that act as a foil for the black bamboo, the cypress or box that grow in tropical profusion.

The patio of the William Warden house has a piquant arched entrance, suggestive of the Renaissance, which gives access to the garden through a massive iron grille and there is a bewildering array of walks of flagging, bordering the flower beds or leading to some objective or vista in perspective.

Dr. Preston Pope Satterwhite's patio is extensive in size and scale. It rejoices in a veritable forest of Royal Palms that tower over the surrounding enclosure in tropical luxuriance. Here the fountain, as is so frequently the case with the patio of the Old World, is the important object of architectural interest and from it radiates walks of flagging to reach every section of the garden. Circular garden seats and an intriguing tea house in stone and stucco are included in the furniture and in long beds bordering the paths grow a great variety of native shrubs and plants. Flowers are infrequently seen in the Spanish patio, the preference being for arborial effects, with to a certain extent hedges of hibiscus.

Laid out on different levels is the patio of A. B. Claflin, decidedly architectural in feeling with the rich, mellow atmosphere that one generally associates with the gardens of old Spain. A picturesque wall adjunct is the entrance gate, corresponding to the English litch gate, with its roof of tawny tile upheld at the outer entrance by piers of concrete, but on the garden side by wood supports. Exquisite gates of wrought iron guard the entrance, from which a ravishing vista of flagged walks, a garden pool and a thick forest of trees and shrubs may be seen in the dim perspective. At the opposite end a flight of steps connects the three levels, the promenade at the top flanked by a high stucco wall. Great orange trees, cypress, odd bits of alluring sculpture and the inevitable rows of terra cotta flower pots, so familiar to American travelers in Spain, that edge the walks, the steps and fountains, all serve to create the feeling of a typical Spanish patio.

The Joseph M. Cudahy residence boasts of a peculiarly interesting garden with a purple and blue color scheme, the flowers including heliotrope, bougainvillia, and others native to the soil, which blended with great masses of wall shrubs serve to emphasize the rich color tones. An extremely attractive plan distinguishes this patio and the stepping stone paths from four sides of the garden unite in a concentric circle in the center, where the tea table is very properly enthroned. Encircling the base of the trees are narrow beds of boxwood and certain other areas are similarly defined and supply a certain geometrical precision not unpleasing in opposition to the abundant, tropical planting.

Mr. Mizner invariably works from some romantic motif, in designing either house or garden, and while the actual result may vary from his original concept, it supplies a certain, shadowy, intangible flavor to the finished work that is more apt to be felt than understood. In the patio on Dr. Willey L. Kingley's beautiful estate at Palm Beach, he has succeeded in creating an atmosphere charged with the feeling of the age-old gardens across the sea. A flight of steps leads from the lower enclosure to the upper and dividing them is a richly designed stucco rail, marked at intervals by stucco pillars holding tubs of palms or semi-tropical plants. An interesting fountain occupies the center of the upper patio and from earth pockets in the brick laid pavement, palms and other native trees of great height are growing.

The patio of Paul Moore has just the suspicion of Italian flavor suggested no doubt by the awnings that shade the door and windows. Here the floor is of stone and the entrance steps of brick, and the two portions of the house indicate a corresponding difference in treatment. No two of Mr. Mizner's patios are alike for each is based on a distinctive motif and follows an original plan and it is this naïve expression of his art that lends his work its enduring charm.



Under Cover

A Review of Some Important Books

By LOUIS KALONYME

THE KELMSCOTT PRESS AND WILLIAM MORRIS, CRAFTSMAN. *By H. Halliday Sparling.* Illustrated with reproductions of original types, wood-engravings and colophons from Kelmscott books. (Macmillan & Co.)

William Morris was a minor Leonardo, a titan of the lesser arts. Though his sagas are not quite as immortal nowadays as his enthusiastic contemporaries believed and decided, his rôle in the minor renaissance of the decorative crafts —a renaissance wheeled by the earnest Pre-Raphaelites on a beribboned (handmade) barrow into a jeering England—is almost epical.

In this pleasantly printed volume, Mr. Sparling, who was the secretary of the Kelmscott Press, and a close associate of Morris's recounts how Morris, single-handed, at the age of fifty-four revived printing as a fine art. He complements this description of Morris's contribution to book-printing with a portrait of Morris the man, poet and master of the decorative crafts; and his illuminating digest of the history of printing in all its phases from type-casting to paper-making is the authentic background for Morris's labors in this field.

The legendary William Morris —a noisy, affected, sentimental huge man, intent on cramming the Middle Ages down the tight lips of the Victorian era—will not be found in Mr. Sparling's volume. It is a stupid legend. It was the spirit of that bright "dark age" which Morris admired, not the medievalism itself. He did not expect or even wish that Victorian society abandon its discoveries in the sciences, the conveniences, and its culture—such of it as was not stuffed with prim horsehair. But he did feel that man was becoming a willess cog in the machine, a willing slave; and that this indifferent submission to a machine-made life was the cause of much of the Victorian era's ugliness.

I would not have the reader infer that Morris objected to machinery on sentimental grounds. Morris undoubtedly was responsible for some of the ludicrous extravagances of the very post Pre-Raphaelites.

It was the specially stupid way in which machinery was used in the making of books that finally set Morris off on the task of learning the craft of printing. When he finished Morris was the master craftsman of printing, and it was once more a fine art. He went back to the medieval scribes for his types; he studied margins in the earliest printed works; he experimented with paper, ink making

(Continued on page 91)



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A. & D.—Jan., '26

The Shaw and Shakespeare Circus

(Continued from page 43)

Honest flip, it is true, and betraying a dangerous knowledge of the uses of fear in selling patented stuffs, but nevertheless endangering the credibility of Tuttle's character by encouraging easy laughter rather than emotion in the beholder. Also the villain is too villainous. The play would have been stronger if Kearney had maintained the note in the villain's character when this sickening loafer announces himself as above such trash as the Elks to waste his time among them, instead of permitting him to throw chairs about and growlingly gutter out as a sort of mustachioed Desperate Desmond.

But I must not be misunderstood as suggesting that because of these minor weaknesses that the play, therefore, is weak. The wedding anniversary party scene alone entitles Kearney to all the golden adjectives. The Tuttles, the villain, and their equally drab friends, seem to be tight human dolls slowly unwound by the screeching phonograph, given momentum by the cheap magic of the bottle of the bootlegger's gin, and then worked up to a frenzied dance of death by the demoniacal sounds of the "L" which rumbles, like some implacable demon, a message of approaching doom.

Patrick Kearney is the first playwright to have dramatized sound successfully since Eugene O'Neill blazed the way with his tom-toms, foghorns, and the rhythmic grate of steel shovels thrusting coal into flaming stokeholes. With the "L" as a devil's music accompaniment, Kearney reveals the timid Tuttle arguing himself into importance before his indifferent guests, boasting of his race-track omniscience to impress the villain with his man's man worldliness, weeping himself into ecstacy over the possibility of slapping his employer's back familiarly, and then weeping himself into a recognizance of his defeat. With the same accompaniment, the thick gallantries of the villain are danced, the straw of the woman who is Mrs. Tuttle swept by flesh-inspired promises into a dry acquiesence. The play has been notably produced and directed by Edward Goodman, and Dwight Frye, as Tuttle, gives an especially fine performance.

Adolescent love is the theme of the one other sincerely written and ably produced play of the season: "Young Woodley" (Belmont Theatre) by John Van Druten, an Englishman and also a newcomer. The aphrodisiacal glamour of "Fata Morgana" and the justifiable preachiness of Wedekind's "Spring's Awakening" are missing in this play. The old, old story of the stirring in a young boy's body of what Bernard Shaw evasively has defined as the Life Force is straightforwardly presented. Van Druten says nothing new, but he makes the situation superbly clear. Of course, when the play ends the young boy has investigated the mystery with professional help. The house-master's wife, through her provocative indecision, is simply the poetic match. She loves the boy but does not do anything about it. It is a curious thing that in all English literature dealing with this subject, the young man is always permitted to become a Keats. Only in one play is this understandable: Candida. Until the "Young Woodleys" do realize their first loves, the Laura Simmonses must remain a little vague as women. Because of this vagueness, plays such as this one do give the impression of being persuasive tracts by that most civilized of gentlemen, Havelock Ellis. One had thought that Aldous Huxley, with his "Limbo" and Joyce with his "Portrait of the Artist as Young Man" had made an end of the novels and plays of sin and sex by saying all there was to say, to wit, that boys will be men, but Van Druten indicates that every new young generation will have its "Young Woodleys." It is a pity, a rather exasperating pity, that young adolescence should have to re-enact a nerve-racking and unnatural struggle without help from their elders, without help even from the Mrs. Simmonses who are supposed to love them. This nerve-racking uncertainty Glenn Hunter presents with admirable poignance. Helen Gahagan is attractive as Mrs. Simmons, and Geoffrey John Harwood, is excellent as the too-experienced Vining.

Now if Rostand's "Don Juan" could be employed to instruct the sad "Young Woodleys" perhaps we would not be plagued by their eternal reappearance, and, what would be more of a saving, Mr. Arlen's manuals of what the young man must manage to imply in the opening moments of a *pour le sport* encounter would be doubly unnecessary. But I mean Edmond Rostand's Don Juan of his "The Last Night of Don Juan" and not the outrageous travesty which the usually competent Robert Milton produced for the directors of the Greenwich Village Theatre. The production of this play, which may have been admirably translated by Sidney Howard, resembled a miniature war in which the actors outshouted Rostand. Thus this rich and ironic comedy of Don Juan's disillusioning last night on earth was communicated to the rafters of the Greenwich Village Theatre. This play, which calls for pantomime of the highest order, and *acting,* and which should be as light and as glamorous as a Venetian breeze on a late summer evening, was weighted

(Continued on page 86)



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Arts & Decoration's Home Building Service

(Continued from page 63)

the sleeping quarters, the living-rooms, and the servants' quarters, each conveniently placed in relation to the others, yet each separated from the others in a way that gives privacy. The bedrooms can be shut away from the main body of the house by merely closing a door. Each bedroom has ample light and closets and wall space to accommodate large articles of furniture.

In the arrangement of the floor plan the maid's room is close to the kitchen on the first floor, with its own bath and closets. This leaves the second floor free for guest rooms, for a guest room and storage room, or for a guest room and billiard hall. There is a private hall on the top floor for linen closets, and, of course, its own bathroom. We are showing with this house some extremely interesting pen-and-ink drawings—a delightful little gateway through the garden wall and a most picturesque doorway.

This house can be built of metal lath and stucco or hollow tile and concrete. The front terrace with its railing of wood or stone forms an outdoor sitting-room or it can be treated somewhat like the Spanish patios, that is, with a tiny fountain or decorative plants in jars. Nowadays, there are many ways of introducing color on the outside of a concrete or stucco house that makes them much more attractive than those of the color blue tone of the natural concrete. Various methods have been discovered of mixing color with the concrete and also of making the whole house entirely weather-proof, so that it is impossible for the fair inner walls to be damaged by the staining of dampness. Beside the methods of mixing color in with the cement, there are a number of coatings on the market which are applied to the outer surface.

A MODERN COTTAGE SHOWING TUDOR INFLUENCE

The general design of this house, number two of a series, distinctly shows an appreciation of some of those adorable English cottages which are built somewhat with the feeling and beauty of the great Tudor mansion. The roofline of this house is particularly gracious and the hipped-roof of the doorway gives an air of dignity to a home that is far from spacious. The building material used in this house is stucco over metal lath. The entrance is stone and the foundation is stone. The roof is covered with a picturesque Tudor slate and the grouped windows may be either casement or double-hung only so that the panes of glass are small and the frame large, either wood or metal.

The value of this house to the average builder is that it will be suitable in the woods, on a village street, or charming on the corner of a fine farm. The rooms are so planned that an immense amount of light is secured and the bedrooms are completely shut away from the living quarter of the house, so that in case of young children or sickness there is absolute isolation. The entrance to the living-room is very well planned, first through the doorway of the porch, then a vestibule, so that there is no possibility of draft in the corner of the living-room or around the fireplace. The dining-room connects with the living-room by a wide opening, which is especially nice for a tea party or a reception. The second story, which is only in the central peak of the house, can be used for study or games, for bedrooms or storage as may be desired, both rooms may be finished up and a bath added for a maid's section of the house.

We feel that anyone who is contemplating building will find this type of house, either a little larger or smaller, really following this department from month to month of inestimable value, not only in selecting the type of house desired, but in the planning of the garden, in the equipping of a house with convenience and comfort and in the furnishing and fitting of the various rooms.

Modern Chinese Rugs Suggest Spanish Flavor

(Continued from page 70)

medallion and a 6-inch border with Buddhist symbols. The lotus motif, declared by some authorities to form the basis of every decorative device is seen on a golden yellow background, the design handed down from ancient embroidery of the Ming dynasty.

Another incomparable rug has an all-over poppy design with the foliated scrolls reminiscent of Spanish ironwork, so suggestive for the modern adaptation of the Spanish vogue. Small but decorative pieces for chair seats and cushions in which garden scenes in soft blues and yellows are shown, beside oval and square rugs with rounded corners that make for pleasing variety. In addition to these ingratiating Chinese-Hispanic rugs, Mrs. Fette is also having specially designed antique linens of a peculiarly Spanish flavor of a sort to harmonize charmingly with the modern decorative treatment of the more elaborate of our American homes.



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THE Background of the room illustrated is drapery of Eighteenth Century red damask, trimmed with antique gold galloon, and a wall painted apple green and glazed with umber. In the foreground are antique Portugese chairs in black tooled leather.
The ceiling beams are of old cypress and an additional note of interest is furnished by the Verdure tapestry panel and the tapestry covered arm chairs.

INTERIOR DECORATIONS

Cruises 1926

FOR the information of those of our readers who contemplate joining one of this winter's all-arranged cruises we again mention these trips with the suggestion that at least a tentative reservation be made, if there is even a possibility of being able to arrange to be away the required time; the choicest accommodations are fast becoming engaged.

TO THE MEDITERRANEAN

1926.			1926.		
Jan. 16	Lapland - -	47 days	Feb. 2	Rotterdam -	67 days
" 21	Republic -	50 days	" 9	Empress of France - -	64 days
" 23	Homeric - -	67 days	" 17	Mauretania -	41 days
" 26	Scythia - -	66 days	" 25	Adriatic - -	46 days
" 28	Samaria - -	69 days	Mar. 6	Lapland - -	48 days
" 30	Transylvania	62 days	Apr. 3	Carinthia -	42 days

AROUND THE WORLD

1926.		
Jan. 14	Franconia -	130 days
" 20	Laconia -	128 days
" 21	[illegible]	

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Royal Italian Embassy, Washington, D.C.
Warren & Wetmore, Architects



The Shaw and Shakespeare Circus

(Continued from page 82)

down by awkward gestures and joints that creaked like derricks. Only James Reynolds, who designed the settings, seemed to catch at the fantasy of this play in which the unbearably witty devil strips Don Juan of all his amorous pretensions. The satanic fun of the devil with this peerless, invincible lover, and his illusive efforts to find one among the thousand and three women he vanquished who really loved him so that he can convince the devil of his right to exemption from the unheavenly regions, and his failure, capped by the inexorable sentence of spending the rest of his eternity as a puppet in a Punch and Judy show, remains, for the time being, in Rostand's written pages.

The curtain-raiser, "The Pilgrimage" by Charles Vildrac, produced by Augustin Duncan for the Greenwich Village directors, was more intelligible. I do not share the obvious admiration of the Greenwich Village group for all the works of Vildrac. His "S. S. Tenacity," presented by the Neighborhood Playhouse a few years ago, was a touching but slight bucolic episode, and really was given body by Augustin Duncan as the old man. This is true also of "The Pilgrimage" which is not a play but a character sketch of a sweet, middle-aged man trying to recover from inanicret objects the beauty of a therhood in the country which thosninck and especially Utrillo, natu French painters, see with ods love. Mr. Duncan, as this ingle red-faced man, was admiralsc.

ents between "Princess Flavia" is roduced by the Shuberts (Cenwa Theatre) and "Charlot's Reing" (Selwyn Theatre) my odsce, for a thoroughly entertainceevening, would be the former. coarlot's Revue" is smart, gay, apphy, but, to tell the truth, it lso dull. "Princess Flavia" Aever is an unassumingly amusshow, staged with good hu by competent directors. The nuretto has been assembled from hony Hope's grandiloquent soner of Zenda" and set to tling music by Sigmund Rom, one of the light operatic its. The tremendous comdecked in costumes, which meclavishness would satisfy the withstmas dreams of the most motiable of fairy-tale readers, ties attractively. The dancing orad be better, but Mr. Harry yellchman, as the carefree Enghannan double of the unhappy bror prince, could not.

low "Charlot's Revue" though an as the good offices of Beatrice folie, Jack Buchanan, Gertrude Sprrence and Herbert Mundin, formed to suffer from the disease Spch afflicts all contemporary res, thin humor. Our own revue impressarios endeavor to obscure this lack with the ingratiating tumult of brasses, and the breasty acrobatics of high-toned beauties. These revues of undress are, it may be remarked in passing, leading their Earl Carrolls, though they seem not to know it, up a blind alley, for even they can go no further than to the back of nature. What will they do when nudity no longer is a novelty on the stage? However, M. Charlot has made no visible effort to hide the dull moments in his entertainment even with this flimsy device. The songs with the exception of "Carrie," written by Noel Coward and sung charmingly by Gertrude Lawrence, are not better than fair. The humor reached its risible spot in a dance burlesque by Beatrice Lille of the now hackneyed "Dying Swan" by Anna Pavlowa. Now it was our own James Watts, though he did come from England, who demonstrated many years ago that the death of a swan is not necessarily any more aesthetic than the death of a cow. A first-rate dancer himself, his burlesque of the stray, mathematical gestures of the top-spinning ballerinas was understandingly pointed. But Miss Lille makes fun by ridiculing something she obviously does not understand and cannot herself do, for her contribution is to have herself pulled about by wires and finally to be exposed in a pair of frowsy purple bloomers. Her scene with Gertrude Lawrence, both dressed as babies in baby carriages and engaging in a sophisticated conversation inspired by the contents of a whiskey bottle, was more disarming. Miss Lille's take-off of the unsolicited semi-professional singer who entertains with "After Dinner Music" was amusing. If I have sounded harsh, it was only in disappointment, and it may interest you to know that a considerable portion of the community must be in disagreement with me for "Charlot's Revue" is a tremendous box-office success.

In the "Charlot's Revue" there is another tolerably amusing sketch "Fate" by Ronald Jeans which is, in its way, a crude summary of the now famous Pirandello technique. This sketch begins with the typical triangular entanglement as an introduction. The husband (Jack Buchanan), finds his wife (Gertrude Lawrence), in the arms of a clandestine lover (Herbert Mundin). Then Mr. Buchanan calls upon the audience to direct the course of the action. Shall the husband kill the wife, or her lover, or both, or not at all? Shall the wife choose the husband or the lover, or neither? And while Mr. Buchanan awaits the decisions of the audience, the last posture of the characters are

(Continued on page 88)

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The ceiling beams are of old cypress and an additional note of interest is furnished by the Verdure tapestry panel and the tapestry covered arm chairs.

INTERIOR
DECORATIONS

One of the most artistic apartments in America

The new home of Mr. and Mrs. Alfred C. Bossom, created, within the finest apartment building in New York, by Mr. Bossom in the Spanish style and furnished with most rare and beautiful antiques collected in a recent trip to Spain, is considered by many people to be literally one of the most charming apartments in America. An article describing it in detail, illustrated with photographs never before published, will be found in

The Picturesque Home, and Spring Decorating, Number of

Arts & Decoration

(*The February issue, published February 1st*)

An issue which might well be called the most valuable magazine in the world, this February number will be exceptionally fine and beautiful, and will be devoted largely to material of the greatest interest and value to those who know and enjoy the finer things in life—beautiful homes and gardens, the fine arts, literature, drama and music. Other leading articles will be

CREATING A HOME AS THE DECORATOR SEES IT, by Frank Partridge. This is the tenth of a series that will include eventually every well known decorator's point of view toward interior decoration.

ALBERT STERNER'S ELABORATE MURAL DECORATIONS for the home of Mrs. Alice McFadden Brinton, of Philadelphia. Photographs taken especially for ARTS & DECORATION and never before published.

THE BATES RESIDENCE ON LONG ISLAND. One of the loveliest of medium-sized houses. Selected by ARTS & DECORATION because of its beauty and charm and because of its well planned and executed interiors.

FROM MEWS TO COTTAGE. A description by Julia Cairns of the doing over of an English store into a charming home. Of great value to those considering a similar undertaking.

A SMALL DUPLEX APARTMENT AND GARDEN, WITH A MORAL, by Harold Donaldson Eberlein, describes how a desolate house and garden were developed into a real home.

There will be many other articles of interest and importance, including

FASCINATING AND NAIVE SWEDISH PAINTINGS
SMALL ENGLISH COTTAGES OF THE DEVON TYPE
PLASTER WORK—A MERE JOB OR AN ART?
A REVIEW OF THE NEW YORK STAGE UP-TO-DATE
LITERARY REMINISCENCES
USE OF NICHES IN PLANNING THE INTERIOR
FITTING YOUR FURNITURE TO YOUR APARTMENT
A PAGE OF THE NEWEST LAMPSHADES
MODERN ITALIAN COMPOSERS
HIGHLIGHTS OF THE NEW YORK GALLERIES DURING DECEMBER
WILLY POGANY'S NEWEST MURALS
TREATMENT OF MODERN WINDOWS

This February number will be the finest we have yet produced and will be of great interest and practical value to all who intend to do any decorating this spring.

AT THE BETTER NEWSDEALERS FEBRUARY 1ST

BY SUBSCRIPTION $6 A YEAR

The Shaw and Shakespeare Circus

(Continued from page 86)

rigidly maintained as though they were puppets.

Now "In a Garden" by Philip Barry (Plymouth Theatre) may be summarized exactly in the same manner. The play, of course, is more dignified, and Mr. Barry's intentions are of the highest order. Nevertheless, "In a Garden" has the same tentative quality as "Fate." The thematic action of the play is stretched across the observation, made by a novelist friend to one of those great dramatists of popular fancy, that every wife in her inmost heart is the mistress of another man. Mr. Barry's novelist argues that the first enkindling of the amorous flame in the heart of a woman is the most enduring, no matter what the charms of the man she meets later and leads to the altar. This is a theory given more credence in the heated Latin countries than in our own, but it is the spring of Mr. Barry's play. The novelist friend leaves the dramatist planning to determine the truth of this sentiment by trying it out on his wife and one Norrie Bliss, who is coming to visit them for the first time in seven years. This Bliss was the first to kiss Lissa, the dramatist's wife, in a garden, one spring night, and the dramatist reasons that by recreating the old setting, and placing Lissa and Norrie Bliss in it, that he will, so to speak, blow out the flame which may be lingering for Norrie in his wife's memory. Of course, the reason of the dramatist is vanquished by the rebudding of the old, almost transient romance. For even the vacuous Norrie would be a relief from the stolid hifalutin' nonsense of the great dramatist, who never lived on sea or Sutton Place.

The chief objection to Mr. Barry's play, and the objection holds for Pirandello as well, is that it is thought, such as it is, and not drama. The characters are tenuous, creatures of unclear abstractions. They seem to be unborn, and come to life only if the spectators agree to accept them by taking for granted what the dramatist was unable to do to make them live, audience or no audience. Lissa is one of those simple pagans who wish to go back to nature with their goloshes and the latest Boulanger models. Her lover is an amiable echo of a dolt. Thus, the difficulties of the actors were considerable. Frank Conroy, as the dramatist, did his best to lend life to a lifeless character, and Ferdinand Gottschalk was excellent as the novelist. Here is an actor who does not depend on words alone, but on pantomime. Miss Laurette Taylor, as Lissa, did not depend on pantomime at all but on her attractive self and the unmistakable pleasure of her audience at seeing her again, whatever the play or reason.

Pantomime seems to be an unknown art on our stage, so that when a fresh talent like Angna Enters, the dancer and mime, gives us a taste of it, we cannot be grateful enough. She is easily our first pantomimist among dancers, just as her dances are easily the most creative and distinctive of the youngest generation of dancers. Miss Enters is a composer of dancing rather than just a proficient dancer, taking as she does all the forms, from the ballet to the Charleston, and, with the aid of the costumes she designs and the music she uses and arranges, molds them all together into a new form, rare and fresh. It is a pleasure to announce that she will present her newest dances at the Forty-eighth Street Theatre, the night of January 17 to be exact.

Neither Melchior Lengyel's "Antonia" (Empire Theatre), the Theatre Guild productions of Shaw's "Man of Destiny" and "Androcles and the Lion" (Klaw Theatre), Em Jo Basche's "Adam Solitaire" (Provincetown Playhouse), nor Noel Coward's "The Vortex" (Henry Miller Theatre), call for extended comment.

"Antonia" is a story of a woman's middle-aged nostalgia for her gay youthful triumphs as the leading beauty of Budapest so dramatized as to bring in the rococo scene so dearly beloved of the Hungarian dramatists. First scene, a live-stock farm two hours from Budapest with Antonia (Marjorie Rambeau) the bossy wife of a gentleman farmer trying to seem acquainted with hankerings of pigs. Second scene: the "Bonbonniere." Here Antonia, dressed in Viennese finery, seeks to retaste the champagne joys of youth. Third scene: Back on the farm, with the lovers of yesterday in chase with a band of serenading gypsies. There is no plot worth mentioning, or theme either, but several of the characters, the *schiebers* or profiteers notably, are skillfully drawn. Miss Rambeau, though she acts hard, is not, I fear, the Antonia intended by M. Lengyel.

"The Man of Destiny" was so badly produced by the Theatre Guild that this witty little episode of Napoleon's career was turned into a meaningless pun. The acting in this sketch was dreadful, especially that of Miss Clare Eames, who was miscast. She was a little better in the revival of "Androcles and the Lion." But in this satire of the early Christian moment, what the actors do, and I must say that they do their worst, is hardly of importance. This play stands on Shaw's legs, and all the actors are

(Continued on page 92)



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New York Cotton Exchange

In the Office

I FEEL that a new department we are starting in this issue of ARTS & DECORATION is one of the most important things we have yet done. As a rule, we like to speak of things in the future—things we are planning for; but this new service which we are inaugurating is so valuable to everyone who is planning to build a home, that we feel we cannot too often draw attention to it and explain just why we are doing it.

Of course, we know that practically everybody loves to see pictures of the most beautifully built and elaborately furnished homes.

But we know from experience and observation and hearsay that there are a great many people in this country, who, although they may be immensely interested in the million dollar house, nevertheless think of their own homes in terms of thousands, and not a great many of those. There are unquestionably hundreds of thousands of men and women, young and old, who would like a home of their own, if such a thing could be managed, without any special disaster to their bank account. Some of them may want to spend ten thousand dollars, some forty or fifty thousand—but they are all in the class who think of their homes as "medium-sized" or "small."

But probably not one of these people, who as a matter of fact are among the most intelligent and most cultivated in the country, want a house minus real luxuries. If they are going to economize it has got to be in ways that are not too obvious. When it comes to luxurious and sanitary bathrooms, perfect heating equipment, and convenient lighting, open fires, and windows, some at least ready for the southern light,—these things are essential. The house may be smaller, the woodwork simpler, the walls plainer, the roofline less picturesque — if necessary, but there can be no question but what a certain exotic charm and comfort must pervade the house.

Now as a matter of fact an architect who bears in mind that no matter what he gives up in the planning of the house, it must not be luxury, can really create a home of a great deal of interest and comfort at a minimum rate, because from the start he knows what is essential and where he will be allowed to cut.

Having studied the question of house building and home making for at least twenty years in this country, I have come to realize that the economical yet luxurious home is a rare bird, and one that the real home lover is hunting for with daily anxiety. For this reason, ARTS & DECORATION will publish every month, for months to come, from two to six houses designed along the lines of economy and luxury—houses modern to the last degree and yet with some fine old-fashioned ideals in the matter of picturesqueness and coziness. Every house will have a large living room with its open fire. Every house will have a maximum of light, and the quiet and decency of living will be observed in the use of space, from cellar to garret.

It will pay you to watch these houses because you may find exactly the design which you have long been looking for, or you may find a design which with slight modifications will interest you. And what we are planning to do for our interested readers is this, to furnish any one thinking of building a home, blue prints of the complete working drawings of any of these houses at the most nominal cost. These blue prints will be ready to put into the hands of a builder, and will of course be accompanied by specifications. If it is desired to make any changes in the plan, our architect may be consulted in person or by mail, and the changes will be made by him at the lowest possible cost for good work.

If, in following this department, you do not find just the house suited to your needs, let us know; and we will send you a catalogue of fifty-six of these houses, any one of which is complete to the last elevation. Select the design you like, and blue prints can be sent to you within forty-eight hours. If you are interested, write to the Editor of ARTS & DECORATION'S Home Building Service, 45 West 45th Street, N. Y.

I have been so interested in talking about this service, that I have almost forgotten to write something about our Spring Decorating Number which will come out the first of February and which I think will be the most elaborate, the most practical and the most picturesque issue of ARTS & DECORATION yet published.

Everett Shinn has especially designed a cover for us, inspired by the corner of a banquet hall in an old Venetian palace. It is one of the most sumptuous and interesting covers for the home decorating magazine that I have ever seen.

Our opening article shows Mr. and Mrs. Alfred Bossom's new New York apartment, done completely in Spanish style. It is undoubtedly one of the most splendid in New York and not as yet published in any magazine.

From Albert Sterner we have received reproductions of the remarkable landscape murals which he has done for the home of Mrs. Alice McFadden Brinton, of Philadelphia; so interesting and full of inspiration are these designs that we are giving unusual space to them in the magazine.

(Continued on page 92)

Under Cover

(Continued from page 81)

and the making of vellum. With Burne-Jones, who contributed most of the drawings for the Kelmscott books—some of which, by the way, are to be seen at the New York Public Library — Morris made the state of wood-engraving less tragic.

HISTORIC WALL-PAPERS. *By Nancy McClelland.* (J. B. Lippincott Company).

Miss McClelland has provided a handsomely illustrated record of historic wall-papers, from their inception to the introduction of machinery in their manufacture, in what seems to be the first really authoritative history on the subject to appear in America. The history is extremely interesting, and is based on original documents and specimens. Miss McClelland traces the growth of this industry from the years 1500 to 1840, explaining that she thus restricted herself because what developed in this field since 1840, when the printing machine became master, probably would be (too) familiar.

GASTON LACHAISE. Sixteen Reproductions in Collotype of the Sculptor's Work. Edited with an introduction *by A. E. Gallatin* (E. P. Dutton & Co.)

The term "white hope" is not too inappropriate a one to use in writing of Gaston Lachaise and his sculpture. The only difficulty with this term, however, is that there seems to be small hope, unfortunately, of a pitched (museum) fight between M. Lachaise and the champion heavyweights of American sculpture.

"Lachaise," as Mr. Gallatin informs us, "studied modeling at the Beaux Arts from 1898 to 1903, chiefly under Gabriel Jules Thomas . . . but the time spent there the sculptor claims profited him but little, and he is convinced that the methods of instruction are not the correct ones."

Thus, M. Lachaise undoubtedly is an irregular fellow, obviously not on the right track; and a sculptor who will not be guided by rules observed for centuries, cannot be recognized as a "serious" contender in the art ring where all fight, according to the Beaux Arts (Marquis of Queensbury) rules. Consequently, Lachaise will be the "white hope" for some time. As time goes on, however, many will become more bored than they already are with the heavyweights—one has but to observe the waning prestige of Jack Dempsey, R. A.—and M. Lachaise will be in danger of being made an official heavyweight himself. But this likelihood is improbable, judging from the works he has thus far accomplished.

He is a pure sculptor. One may not relish his women for oneself, but as sculpture they are overwhelming and dizzying. His sculpture is occasionally what is known as incomprehensible, but what of it? Think of the sculpture that so frequently is comprehensible. With his fusion of masses he can achieve voluptuousness as no local contemporary of his can ever dream of. Is it necessary to say that Lachaise tells no story, or, if you like, the whole story. His women are not literally representational; huge, they might be called rounded, only not in Michael Arlen's sense, for their enormous curves are not *le mode*, but feminine. His work in animal forms—peacocks, sea lions, dolphins—is equally notable. There is a bronze of leaping dolphins of his on view in the Kraushaar window on Fifth Avenue (and reproduced in this book), an early work, that is extraordinarily alive.

STICKS AND STONES. A Study of American Architecture and Civilization. *By Lewis Mumford.* (Boni and Liveright.)

The thinness of Sinclair Lewis' sociology in his fiction and non-fiction is absent from Lewis Mumford's thorough contribution to the "seeing" of American civilization. Mr. Mumford has traced our civilization to its fundamental sources—looked through its kaleidoscopic surface; not at it, as Mr. Lewis so ably does, with his ear half-cocked.

Mumford does not triumphantly tells us that there are weeds in our garden; he shows us first how the seeds of our Main Streets were sewn, and by whom, and under what circumstances. He brings to his study a thorough knowledge of the art, and the social sciences. He knows the history of man, his dreams—in fact, he is a historian of man's utopias. (The Story of Utopias.) The result is that we get somewhere with him.

He takes us over the Hendrik Hudson and the Mayflower, through the colonial, romantic and imperial moments in America's growing-up period to the present mechanical moment; and it is not a Baedekerian tour by any means. An American, Mumford does not tactfully put away his candor, like visiting foreign celebrities and he sees to it that we observe the architectural skeletons unfortunately unhidden in our country's family cupboard. For Mumford has revived the old practice, which died with the birth of the printing press, of reading the record of man from his sticks and stones. And the story of man in these United States, as Mumford has read it, has not a happy ending.

I have not the space to summarize Mumford's story of the development of our architecture, but briefly, he holds it to be weak,

(Continued on page 94)



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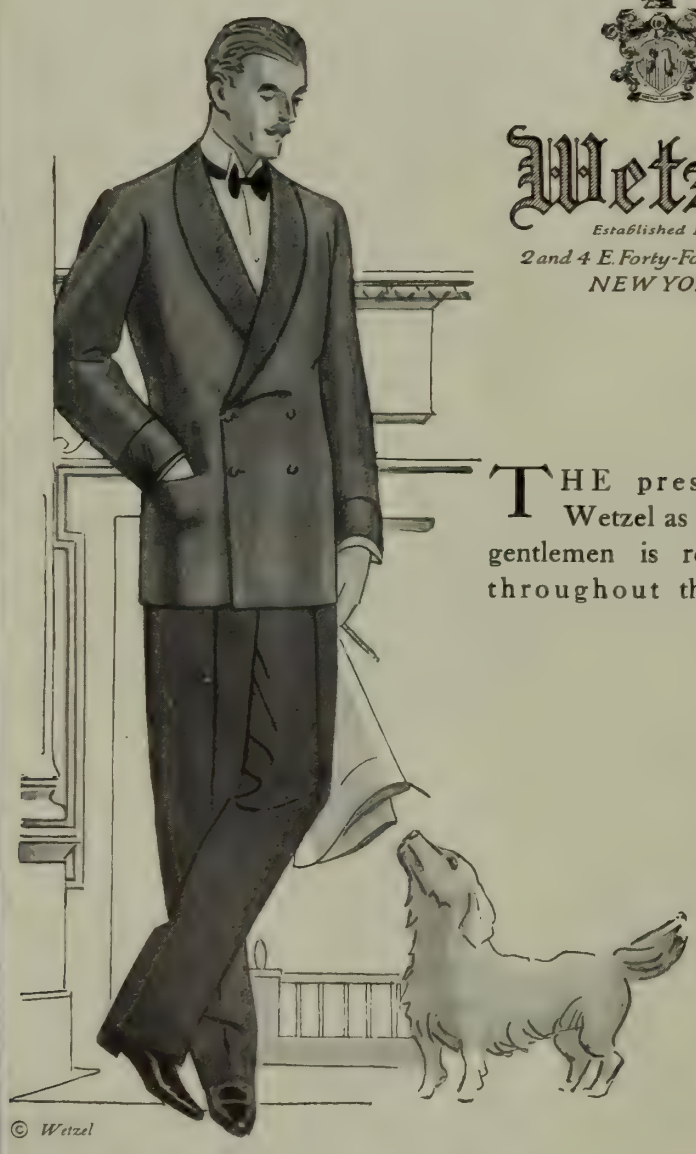
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The Shaw and Shakespeare Circus

(Continued from page 88)

required to do is to speak the lines. The audience does the rest. Miguel de Covurrubias's settings are fine for Covurrubias, but both he and the Guild misunderstood the play. It is a satire, not a farce. Henry Travers is a provocative Androcles, and Edward G. Robinson is a superb Cæsar, even though Mr. Robinson makes this rôle more ridiculous than Shaw intended.

Noel Coward has an unmistakable gift for the theatre, but at the present time he is writing plays for actors. "The Vortex" is a series of stagy exits and entrances, designed for actors' applause. The theme is supposed to expose upper-class English society as in the throes of dope and irregular eroticisms. If this is so, only those who are taken in by the spectacle of a young composer, Nicky (Noel Coward), who has begun to savor the reputed delights of cocaine, dramatically thumping a piano while listening to his mother, a massaged retired actress who will not grow old, frenetically heaping verbal vitriol on the (bowed) head of her faithless young gigolo, will believe him. Coward, curiously enough, does give a scent of reality to the action of his play, but it is elusive. This is due to his surface characterizations. The mother, for example, says the things that a retired actress of her type probably does say, but Coward has not created a character for those characterizations. The latter do not belong to the mother, anyone might say the things she does and "get a laugh." Coward, then, has not as yet learned the distinction between creating character and making characterizations.

I regret to be unable to find anything more meritorious to say about "Adam Solitaire" save that it was the best produced poor play of the month. With all their limited facilities, the Provincetown group always can be depended upon to do a superb job of presentation. Mr. Basche, the playwright, misses short of every idea he tackles. Even chaos has organization, and the expressionistic form is not an excuse or dodge for confused symbols. The fact that man is confused does not mean that the dramatist, too, must be confused. Cleon Throckmorton's set of the falling Brooklyn Bridge was beautiful and electrifying.

Needlepoint: Do It Yourself

(Continued from page 66)

are in silk worked in *petit point*. By this device both accent and especial refinement, besides pleasant variety, may be imparted.

The design for the footstool cover, was derived from an old Spanish piece of embroidery and a characteristically Spanish color scheme was followed with vigorous reds and yellows. Again, one of the chair seats shows a design adapted from an Italian Renaissance pattern. Then, too, there is all the rich array of old English precedent from which many a cue may be taken. Apart from these, there is always the possibility of devising something in which may be incorporated an architectural element of composition. The designs or cartoons are first prepared on paper and then the outlines are pricked and the pattern transferred to the canvas. After this the colors may be filled in with paint on the canvas if the color indications are desired by the worker.

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In the Office

(Continued from page 90)

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Arts & Decoration

Under Cover

(Continued from page 91)

derived and lifeless, because the life of our community is a mechanized chaos. Our food, clothes emotions, amusements, art, literature, newspapers, work, education, ideas and humors are canned—so is our architecture. When architecture in America is not photographically derived, it is shaped by our topsy-turvy economic system, or determined by sites already overcrowded by packed buildings.

It is plain therefore why Mumford does not particularly admire the skyscraper. He is, it almost goes without saying, a (most insidious) advocate of city and regional planning; and to him the skyscraper is the symbol of all that is mechanical and hideous in this life.

The age of the machine, he argues, "has produced an architecture fit only for lathes and dynamos to dwell in." Though skyscrapers may express our civilization, Mumford does not hold this to be any more important than the fact that our slums are equally expressive, and that "our rubbish heaps tell sermons that our stones conceal."

The few jewels in the steel setting of skyscrapers cannot, he believes, prove the case, aesthetically for skyscrapers. It is his contention that what we have "learned to admire in our great buildings is their photographs. . . . For the millions who fill the pavements and shuttle back and forth in tubes, the skyscraper as a tall, cloudward building does not exist. . . . Its aesthetic features are the entrance, the elevator, and the window-pocked wall; and if there has been any unique efflorescence of a style at these points, I have been unable to discover it. . . . In short, it is an architecture, not for men, but for angels and aviators!"

Mumford does not, of course, overlook the contributions of such men as Louis H. Sullivan, Bertram Goodhue and Ralph Adams Cram, or isolated buildings, like the Hotel Shelton. However, my own feeling is that Mumford is too harsh on the picture that is New York. Separately, it is true, the buildings "take away from the little people who walk in their shadows any semblance of dignity as human beings." Nevertheless, it is not altogether certain that a removal of these shadows would restore this dignity—moreover, the same objection has been made to the oppressiveness of mountains by some self-conscious philosophers. Yet even though it be a swelling monster, tinny in its glitter, rouged and blacked in false color, bursting with putrid excrescences —still it has the fascination of a mad and incredible dream.

ENGLISH HOUSE GROUNDS. *Photographic Views, Compiled by Mabel Parsons. Text by Clarence Fowler.* (Mabel Parsons, 15 East 40th Street, New York City.)

As Mr. Mumford points out in his "Sticks and Stones" it is the pioneers whom we must hold responsible for the "blasted and disorderly" landscapes of our countrysides; and he agrees with Cobbett that this may be accounted for by the fact that the aforesaid pioneers "lacked the example of the great landed estates" (in England) "where the woods had become cultivated parks, and the meadowland had become lawns." The numerous illustrations of this volume show what such an example can accomplish in the growth of a kempt and pleasant landscape. Mr. Fowler gives some helpful hints to prospective home builders, these prefaced by a brief summary of the history of landscape art.

MAX REINHARDT AND HIS SALZBURG. *A Portfolio of Twenty Drawings by Lucie R. Sayler. With an introduction by Max Reinhardt.* (Brentano's.)

The ancient town of Salzburg, once before brought to the notice of the world by the presence of one Mozart, lately has been basking in the Gest-rays of the brassy spotlight focused on the Leopoldskron, the baroque castle in which Max Reinhardt makes his home and Madonnas for Morris Gest. The analogy, which some good citizens are stressing, that because Mozart was a genius and sniffed the air of Salzburg, that therefore Reinhardt is one too, is, I believe, a trifle forced. Herr Dr. Reinhardt is an imaginative impresario but not even Edward Gordon Craig would be deserving of such an extravagant compliment, and he is a creator. Nevertheless, as Mrs. Sayler's drawings show, Reinhardt has chosen an inspiring background for his theatrical activities. The drawings suggest quite pleasantly the charm of this old world city.

"OLD ENGLISH FURNITURE," *by J. T. Garside* (Charles Scribner's Sons) is a serviceable volume on the "Oak Period" (1500 to 1630), and contains numerous illustrations of the Tudor, Elizabethan and Jacobean styles.—The third edition of "CHURCH BUILDING," by Ralph Adams Cram (Marshall Jones Company, Boston), which made its first appearance in 1900, is still as authoritative as ever, and obviously much in demand.—"ART STUDIES," Medieval, Renaissance and Modern, and edited by members of the Departments of the Fine Arts at Harvard and Princeton Universities (Princeton University Press), contains informative articles by Arthur McComb

(Continued on next page)

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Under Cover

(Continued from page 94)

on "The Life and Works of Francesco di Giorgio"; by the late Allan Marquand on "The Barney Madonna with Adoring Angels" by Antonio Rossellino; by Walter W. S. Cook on "The Stucco Altar Frontals of Catalonia"; by E. Baldwin Smith on "A Source of Medieval Style in France"; by Frederick Mortimer Clapp on "Two Snow Laden Pines"; and by Frank Jewett Mather, Jr., on "Antonello De Messina's Venetian Altar Piece of 1476."

THE SKY GIRL. *A mimodrama by Ivan Narodny.* (The Britons Publishing Co., 41 Fifth Avenue.)

"Besides a mere dramatic innovation, Ivan Narodny has tried to suggest in the 'Sky Girl' the possibility of an aesthetic religion."

Without this warning (at the close of the book) by the publisher, I should have gone away, as the dramatic critics say, with the feeling that M. Narodny was seeking the laurels—a bronze derby with green rosettes and fluttering black ribbons—now nonchalantly worn by Ring Lardner, the author of that famous Ukrainian ballet (without Rosina Galli) "I Gaspari." But when I saw the phrase "æsthetic religion" I realized that another author was carrying sterilized æsthetics to Newcastle.

M. Narodny's "Sky Girl" is not even a "mere dramatic innovation." The monodramatic form, a stage presentation of the characters and settings of the play as seen through the principal character's mind, is at least as old as Yevreinov, the Russian pioneer with this form. M. Narodny's improvements on this form are not helpful. Neither is his prose. The somewhat Wellsian planet, 10,000 years ahead in the future, which the Poet-Genius, he is both in capitals, visits in, let us say, a telescopic dream, for all its machinery —the inhabitants of this intelligent Robotia do not die, they are repaired like watches—does not move.

"When ah spends," a certain "Emperor Jones" is now explaining in a London theatre, "ah wants ackshun!"

Contemporary Reminiscenses

(Continued from page 77)

even in this he does not conceive himself as a shepherd of the public. When he criticizes a play adversely it is frankly not because he hopes to reform the playwright or to serve the public; but to say his mind about a play which falls short of his own personal estimate of what a play ought to be to please him.

LOUIS BROMFIELD has added another "panel" to the series which he has undertaken to paint with scenes from American life. His first novel, "The Green Bay Tree" was a mature and careful piece of fiction, peopled with numerous well-realized characters. In his new novel, "Possession" he has carried on the fortunes of some of the people in his first novel and has introduced new ones whose destinies will doubtless be more elaborately traced in later "panels." There is no promise of greatness in Bromfield's work but there is ample evidence that he will never fall short of good entertainment and honest workmanship.

Hugh Walpole's "Portrait of a Man With Red Hair" is an unusual sort of thriller about a sadist. Hendrik Willem Van Loon has finished the book on the history of "Tolerance" on which he has been working for about fifteen years and John Macy has completed the "Outline of the World's Literature" on which he has been working for three years. "Tolerance" is written in the simple and urbane manner of "The Story of Mankind," with Van Loon's characteristic disregard for the trivialities which are the sole stock in trade of the pedants. And Macy's book for all its weight of learning is as readable as a light essay and Macy's enthusiasm for books is contagious.





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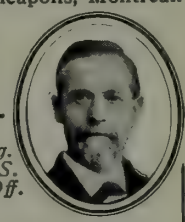
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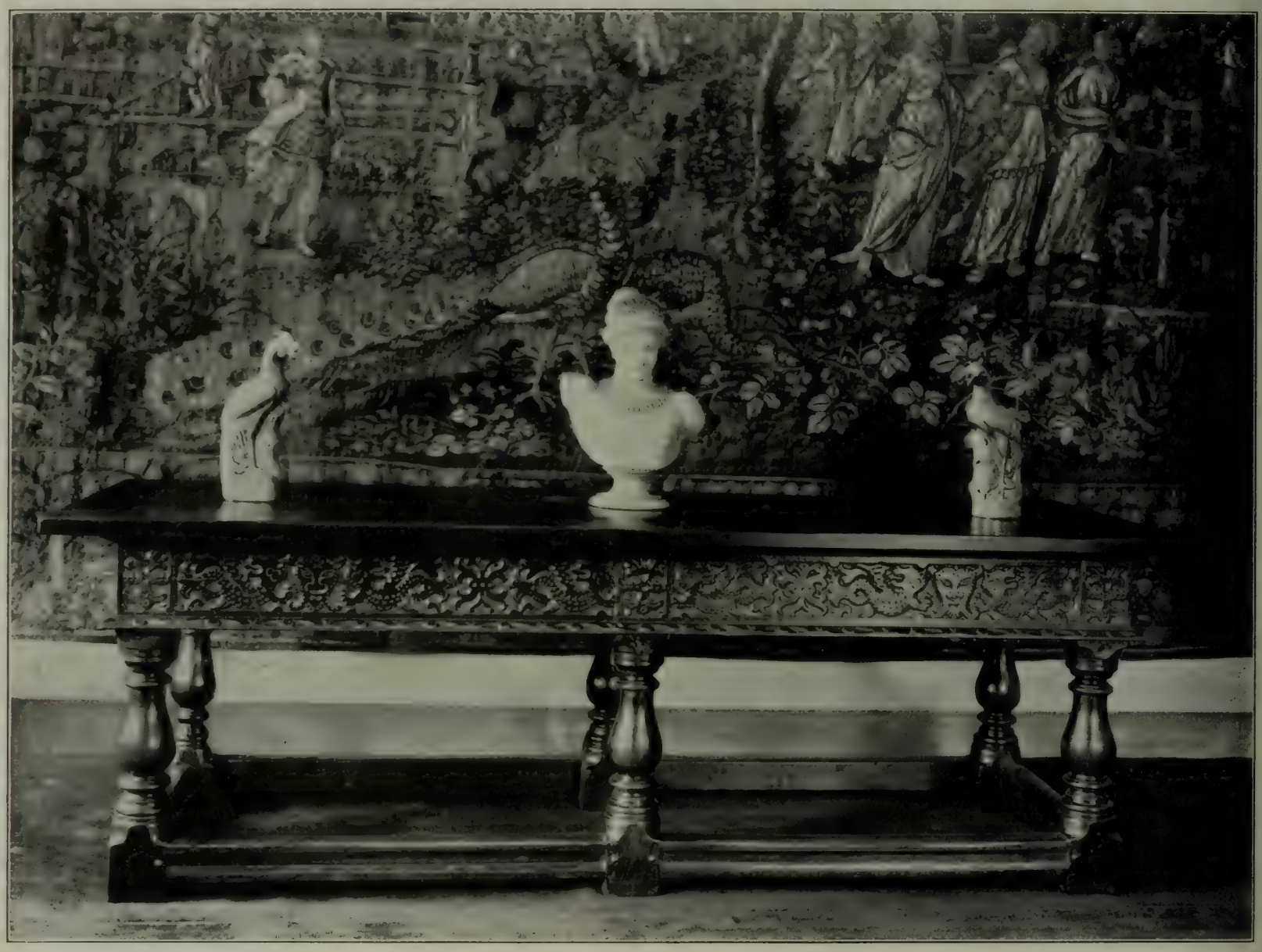
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The pottery of Old Spain is colorful and quaint.

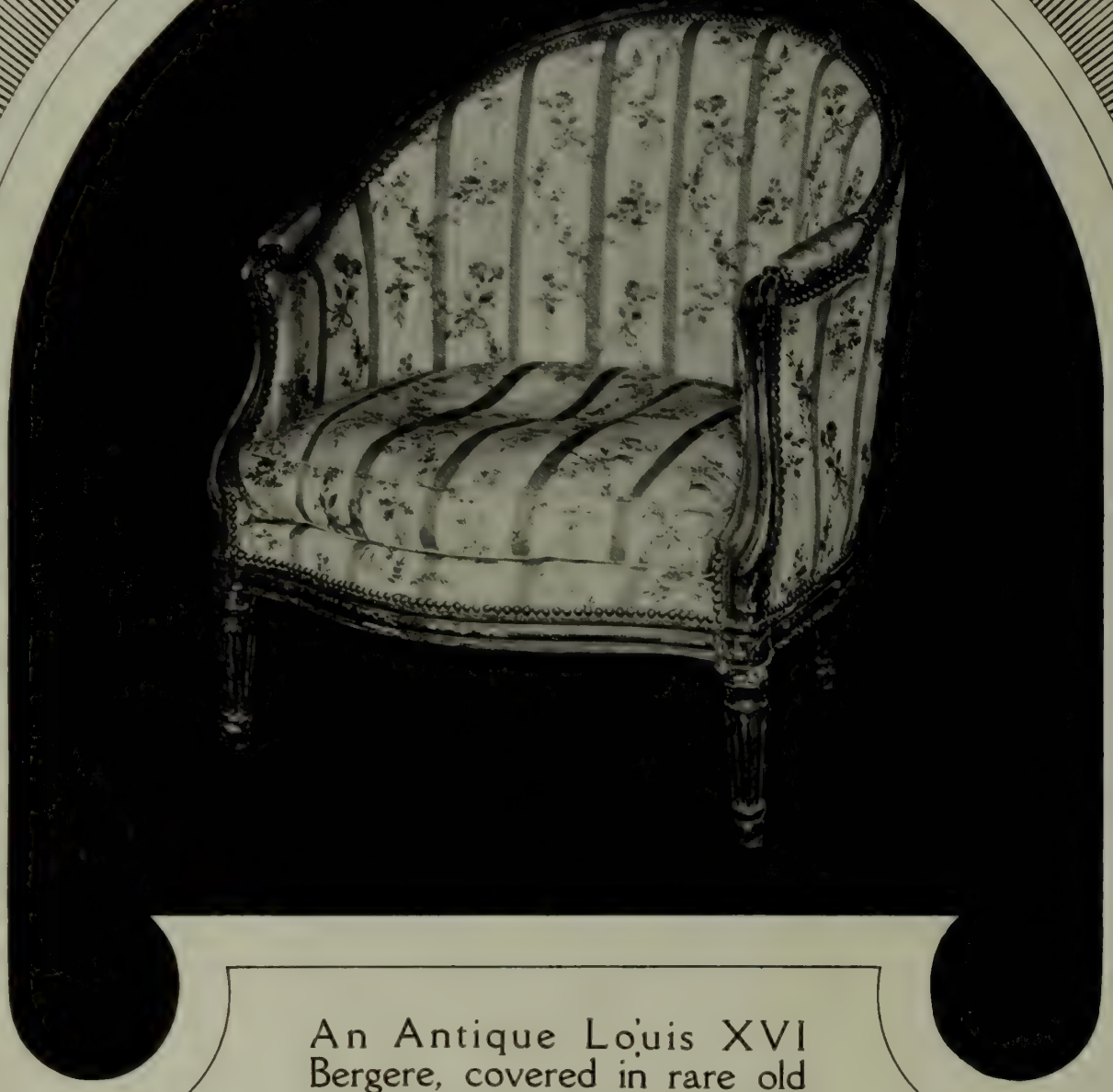
Hampton Shops

The Spanish patio has old-world charm

This intimate corner in a sunlit patio might be in a far, delightful castle in Spain, its table set for the tea of some grandezza of Madrid. It is in reality a bit of the Spanish suite at the Hampton Shops. Though it shows only pieces that are minor notes in the superb Pomposa Collection we have now on display, it suggests the background and atmosphere with which we would surround these unique Spanish antiques if we installed them in your home. Historic pieces are these, culled from the palaces and castles of Madrid, of Seville, of Granada—vargueños with opulent enrichments, carpets of Moorish influence, tapestries, vestments, potteries, armchairs, sixteenth-century Alcora tiles.

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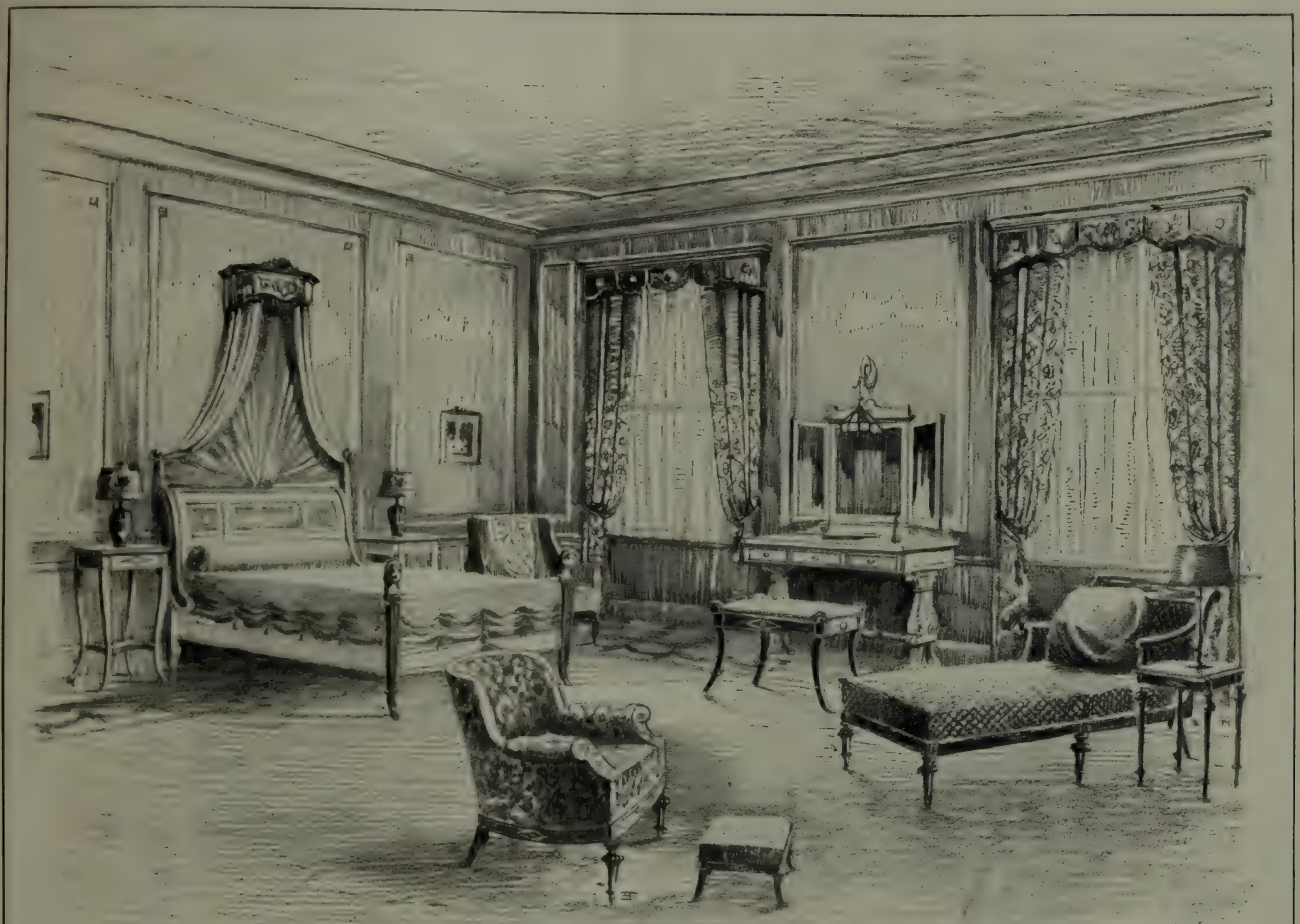
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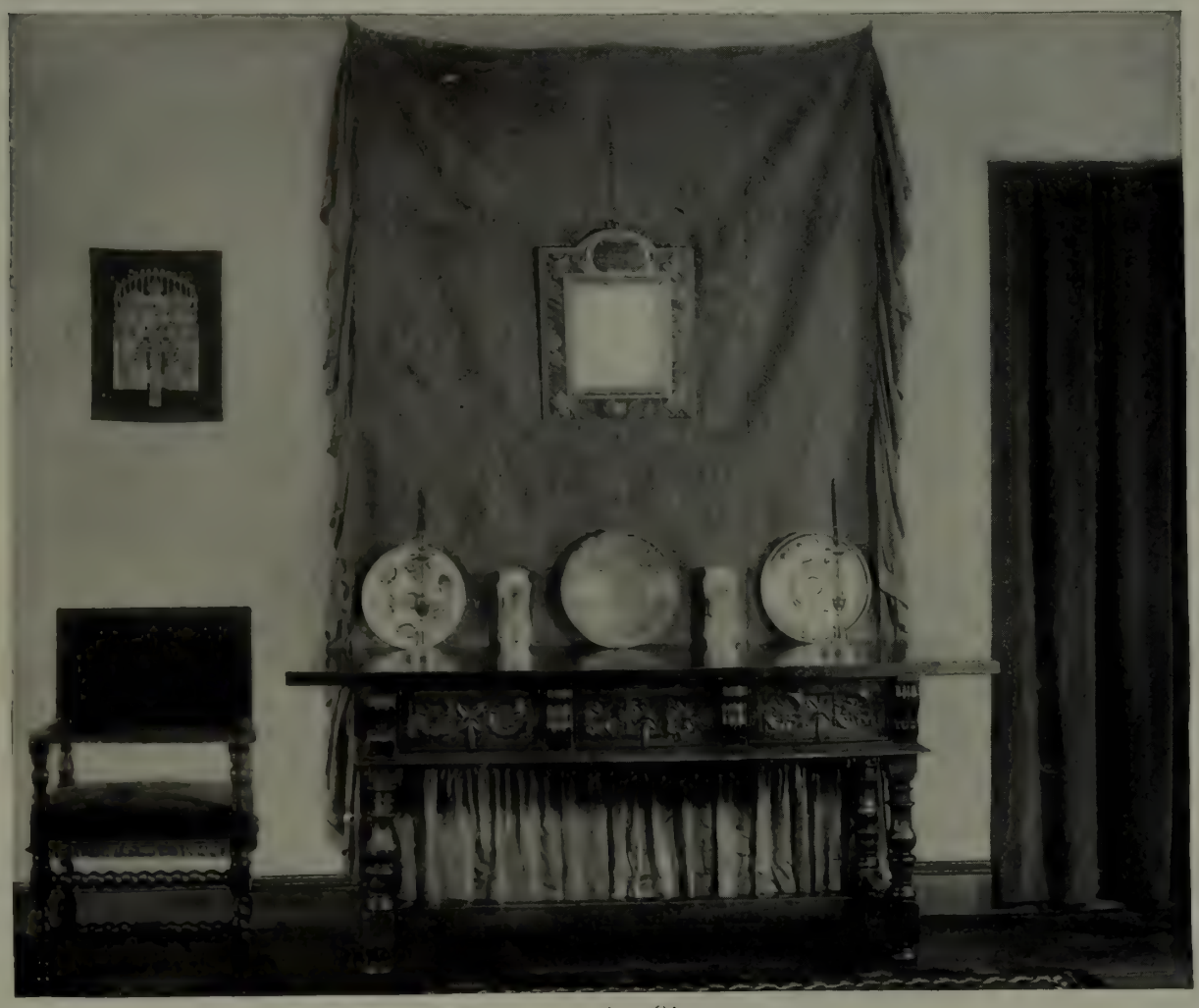
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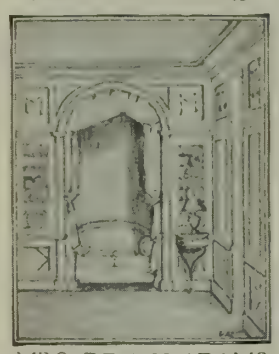


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THE call of the tropics and the lure of the Orient have an irresistible appeal at a time when we are seeking the sun and long for the end of winter. Even for those who are unable to travel, there is consolation in the variety of lovely things available right here, in the shops, that show handiwork of native workers of the East or offer unique interest.

A notable collection of these may be found at Katherine Gaylord White's. Here, articles made of Kapashell, such as the lampshade illustrated, have become a specialty and other adaptations of this translucent shell, which, for many years, has been used by the natives of the South China Sea Islands and early Spanish and Portuguese settlers, as window panes. Although naturally of an opalescent coloring, it may be given any desired tone to harmonize with one's decorations. The delicate hand-made leading, which is used as a mounting, also adds to its charm.

Boxes covered in old Chinese embroideries, Corean cabinets and boxes and Chinese pillows which consist of elongated wooden boxes covered with lacquered leather, in red or brown, and have great decorative value, are other items of interest, together with crude native carvings by Philippine mountain tribes, Javanese batiks and brass boxes, gongs and jars, from Borneo and a varied assortment of Chinese porcelains, and rugs that may be made in any size.

At Katherine R. Gerry's, in contrast, is a large and most unusual collection of Early American glass. The bottles, illustrated, are representative of the examples shown—one, of delicate green coloring, having a vine-like decoration, about the neck and the other containing a bulb, with an opening in the base, intended to be filled with snow, no doubt, to chill the water. The white pressed glass



Chinese gray-blue pottery lamp on teakwood base, height 20 inches, with Kapashell shade, diameter 21 inches, and carved white jade finial. Courtesy of Katherine G. White

pitcher, illustrated, also has the charm only to be found in old glass.

Scattered about the rooms, as well, are lovely old brocades and church laces, while on the walls a pair of XVth century Spanish mirrors and early Italian and English color prints contribute an interesting background. Notable amongst the furniture is an early American maple chair with a woven split willow seat, of great rarity.

Again, at the new galleries of Burnet-Clark, we find an attrac-

(Continued on page 16)



Early American blown glass bottles, one with a bulb within base, also pressed glass pitcher. Courtesy of Katherine R. Gerry

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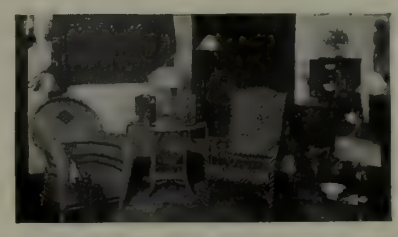
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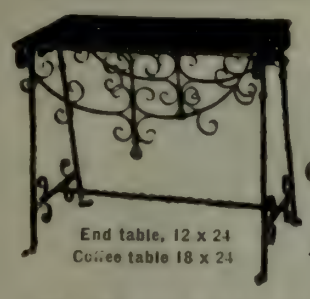
IF a home is to be a real home, it must reflect certain characteristics of its occupants and it remains for them or the decorator to stamp these qualities on it. Houses, like people, may have character yet lack personality and charm. They may be entirely "good form" yet deadly dull; practical, yet devoid of beauty. You may select any one of the many decorators whose announcements are admitted into our pages with the utmost assurance of receiving the most courteous and competent co-operation obtainable.



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Late XVII century Spanish brass brazier. Courtesy of Burnet-Clark, Ltd.

tive array of early American furniture together with fine Italian and Spanish pieces supplemented by a large stock of rare books and old maps. French and American pewter and old-time glass lamps serve as pleasing accessories to hooked rugs with an original Georgian hob grate and an old New England sea captain's trunk, painted green and studded with brass nail heads and converted into a wood box as a desirable fireplace equipment. The brass brazier, illustrated, is still another that would find a fitting setting in a Spanish interior. A pair of carved oak Gothic columns, architectural details that can be applied as mantel supports, have also decided value.

In Mrs. Wiltbank's charming shop flower vases and bowls of infinite variety meet the eye, and things of essentially feminine interest, such as tea sets. Among these the one illustrated is typical of the effective colorings and patterns to be found in pottery.



Regence pewter perfume fountain, very rare. Suitable for wall fountain. Courtesy of J. R. Herter

Lamps are also included in this stock of pottery, with harmonious soft toned parchment shades, Venetian glass of delicate outline, Italian linens and tables and chairs, as well.

The fine fired copper work of Marie Zimmerman is represented in a group of flower bowls, some with antique verde finish and others with the burnished glow, typical of her work. Trays, small tables, candlesticks of unusual design, maps and aquariums complete the collection of effective decorative accessories that go to make up the equipment of this shop, with here and there a fascinating arrangement of flowers in an equally fascinating holder.

In the new J. R. Herter gallery is a remarkable collection of



Imola tea set in soft greens, 15 pieces. Metal tea table with antique verde finish. Courtesy of Mrs. Wiltbank

French furniture of the periods of Louis XIIIth to Louis XVIth, antique tapestries and examples of the more modern transparent tapestries that originated with the looms of this firm in France and are so woven as to admit the light to shine through and thus leave the design in silhouette. There is also an unusual collection of Early Dutch copper here among which an old-time watering pot is unique.

Old Brittany skirts that have such charm as chair coverings are also included and pieces of Provençal pewter, brass and furniture. A charming valance of the finest petit point in which a hunting scene with ten figures and animals comprise the motif is an unusually fine example of English needlework. The pewter perfume fountain, illustrated, dating from the Regence, was originally used as an accessory of the wig dresser's or barber shop. The sphere forming the fountain is made from a solid ball of pewter which with the

(Continued on page 18)

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All have been selected to minister to your convenience and satisfaction. Unless you take advantage of these pages you will not be utilizing Arts & Decoration to your fullest advantage.



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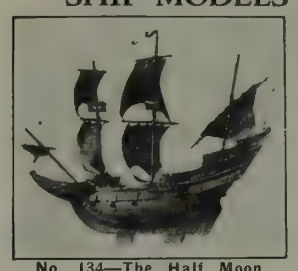
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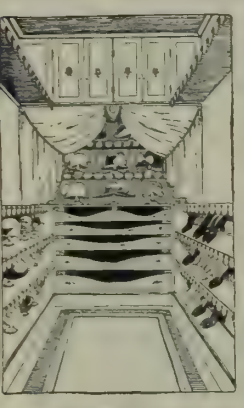
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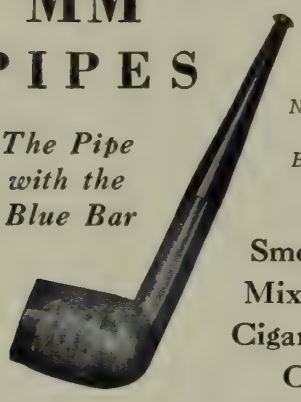
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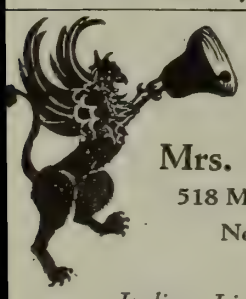
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basin could readily be adapted into an effective wall fountain.

In Italian furniture and decorations the shop of Gino Corsani offers a comprehensive stock of period pieces that include tables, desks, chairs, commodes and stands in which the patina and marks of age have added to their value and beauty. Mirrors, torcheres and interesting examples of Italian iron work in side lights, brackets and lanterns are also to be found here with the highly decorated Venetian boxes, trays and small tables of a later period.

Colorful pieces of Majolica that may be consistently used with the more rugged types of early Italian furniture are also shown in vases and bowls of much ornamental value.

Lovers of Americana will be interested in the collection of Early American maps, New York views and prints at Martha Morgan's Shop and in the manner in which they have been mounted. Screens made from the larger sized maps and glazed vary in size, from the tea table screen to the five foot two and three fold screen, for general use.

The interest of old drawings and engravings has been enhanced in the manner in which they have been framed in green or red, in pleasing contrast to the black and white of the picture. Maps have also been mounted in a similar manner, that offer a bright touch of color on a wall surface.

Leaves from old monastery music books or antiforals have also been adapted to decorative use in having been converted into candle or side light shields and lamp shades, that are especially desirable for alabaster lamp bases.

A varied assortment of decorated boxes, book covers and folios make another appeal for they always seem to find a place in the furnishings of a room. Sandwich glass lamps with quaint little English print shades, old brass foot-scrapers, lovely old bits of Lowestoft and Staffordshire also attract the eye as one goes about the shop. Among the more important pieces of furniture a three-part Duncan Phyfe dining table and twelve chairs in their original condition are notable.



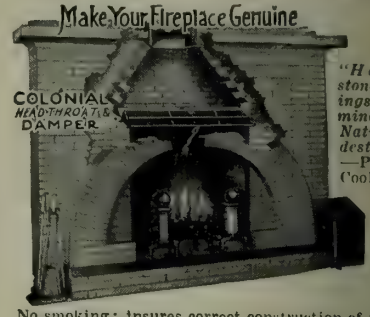
Italian walnut stand, XVIII century, with two drawers and original handles. Majolica vase, XVII century. Courtesy of Gino Corsani



Sandwich glass lamp with gilt and marble base, electrified. Height 13 inches. English print shade. Old book book-ends and candle screen made of vellum antiforal leaf. Courtesy of Martha Morgan

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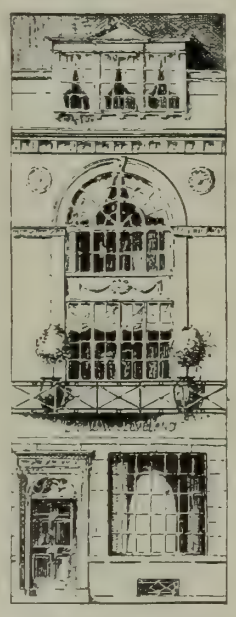
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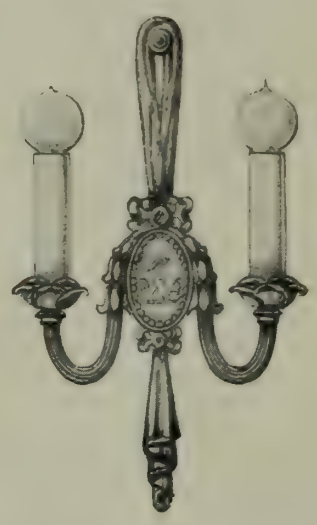
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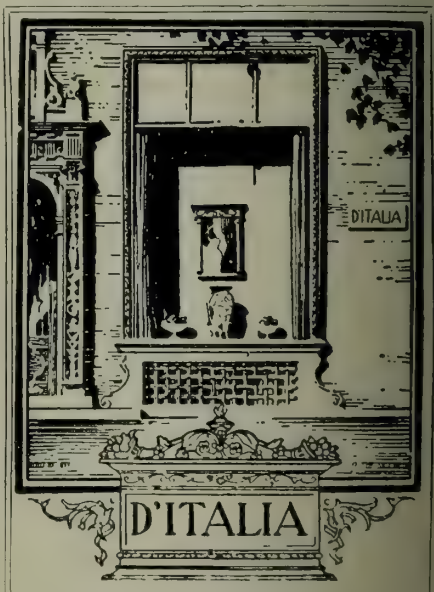
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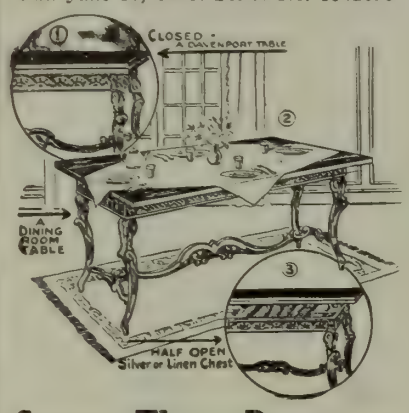
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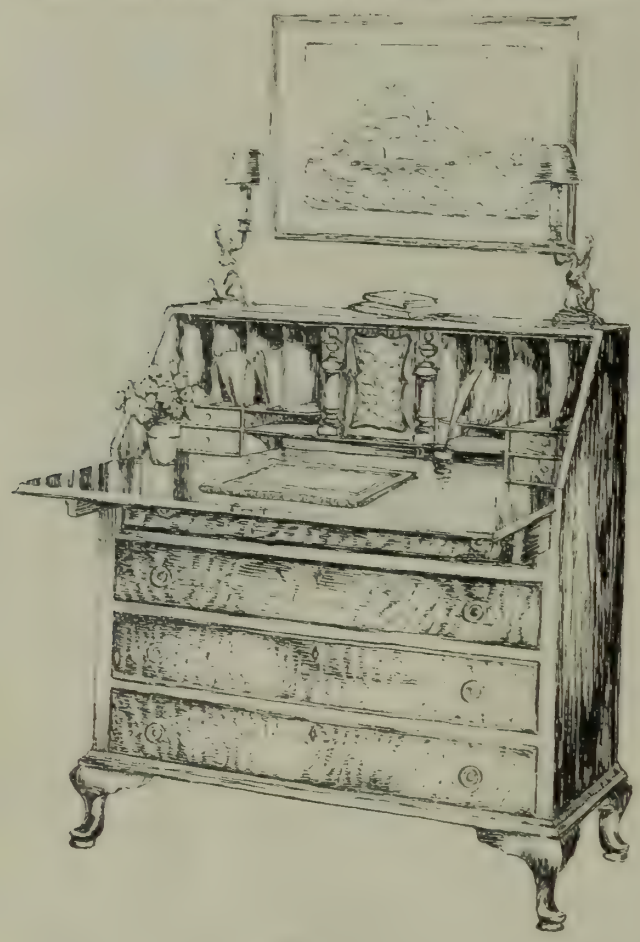
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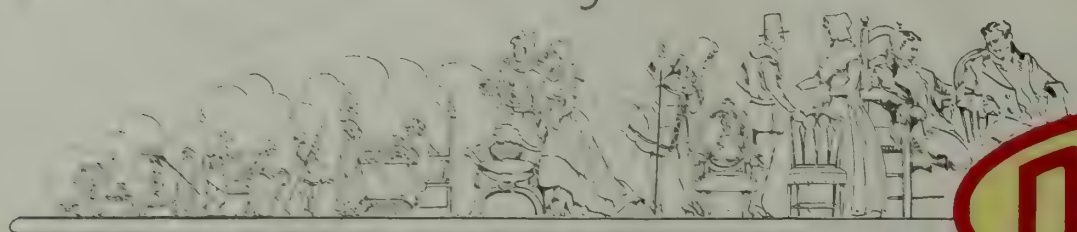
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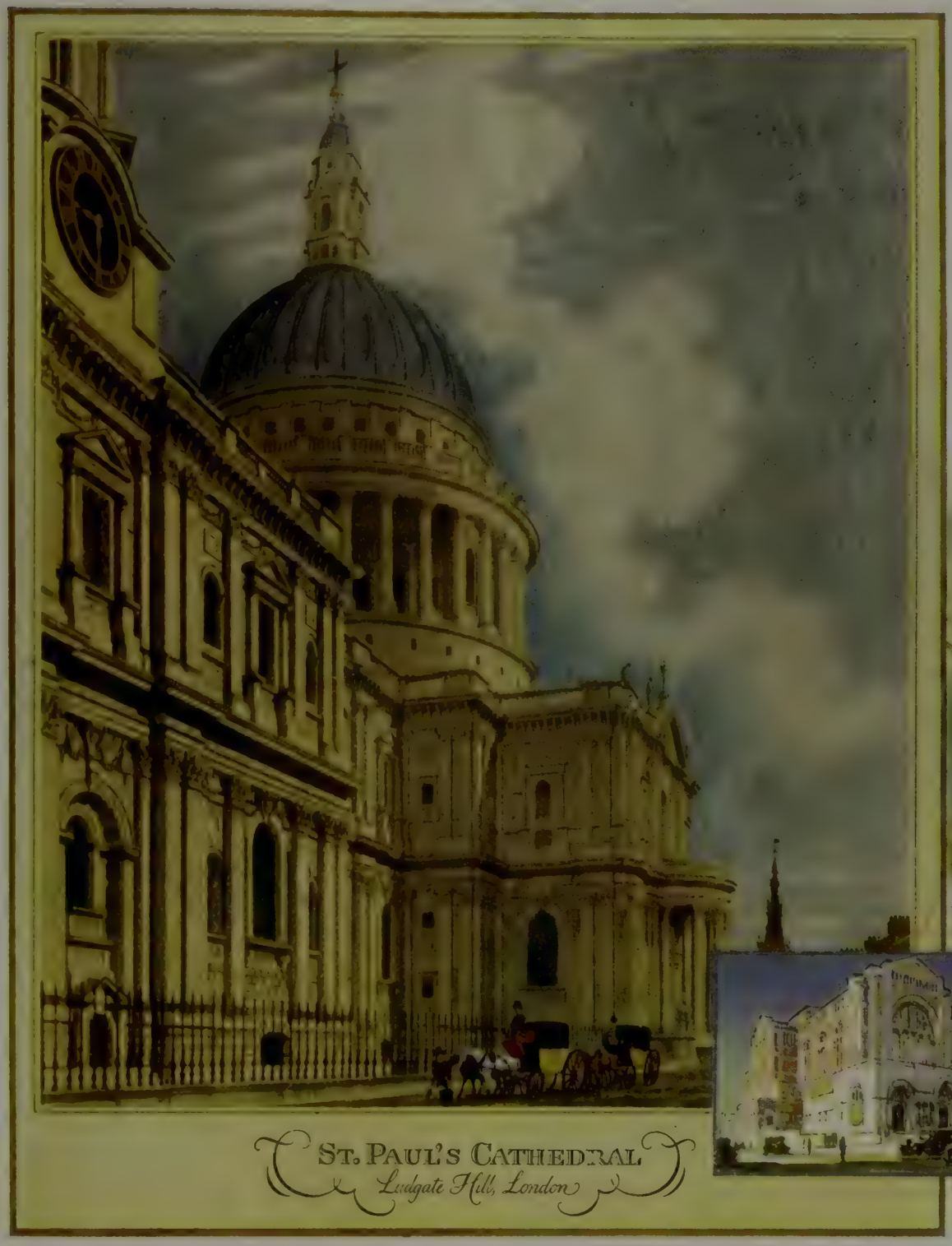
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FEBRUARY, 1926

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Art in the Modern Hotel ~ An Important Part of Its Charm

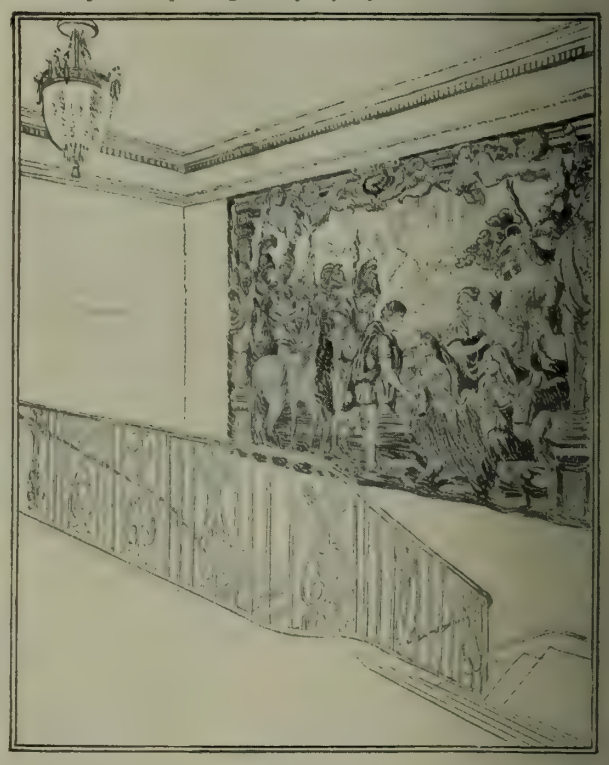


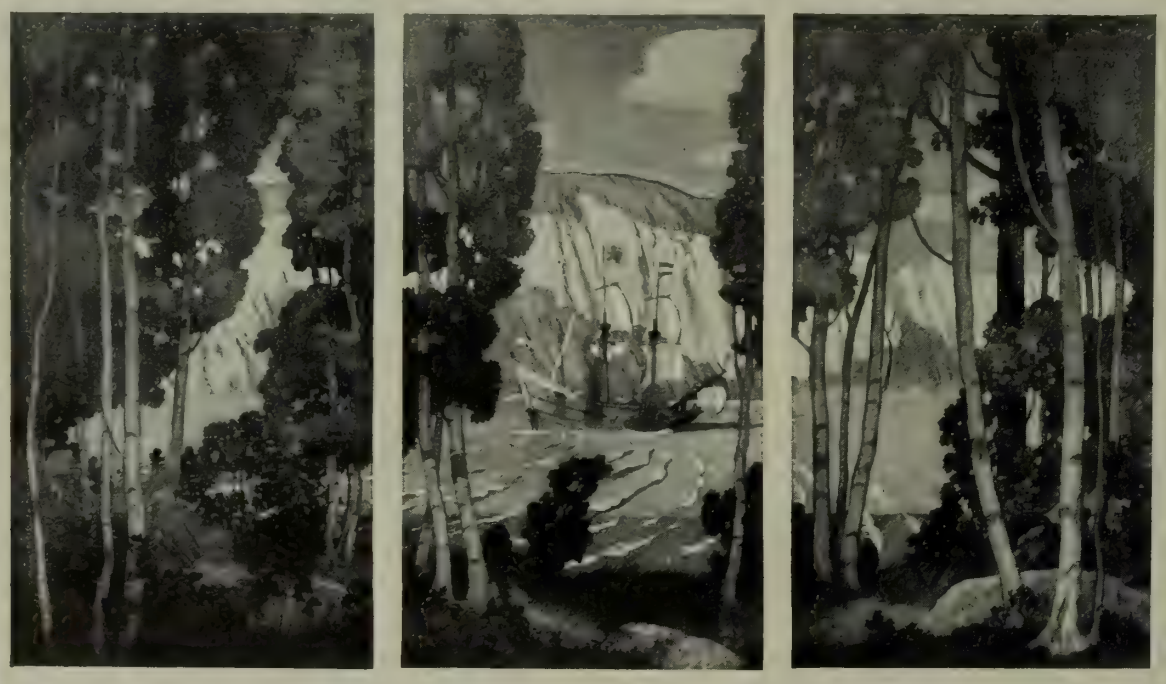
Detail at the end of the main dining room of the Mount Royal Hotel, Montreal, showing the painting of Champlain, the explorer, receiving homage by the natives.

In the great galleries and museums of the world the enjoyment of works of art is sometimes hampered by tedium. For this, and other reasons, modern artists have found that the great hotels of America offer them unusual opportunities for revealing their work under ideal circumstances and surroundings.

On this page are reproduced a few of the works of art that have become an integral part of the charm of the United Hotels and the affiliated chain, The American Hotels Corporation.

One of the seven tapestries on the walls of the Benjamin Franklin Hotel, Philadelphia, depicting the life of Cyrus the Great.





The Hendrick Hudson Mural Paintings by N. C. Wyeth in the main Dining Room, The Roosevelt Hotel, New York.



George Mason, drafting the Bill Of Rights, by Griffith Baily Coale. This painting is in the George Mason Hotel in Alexandria, Virginia.



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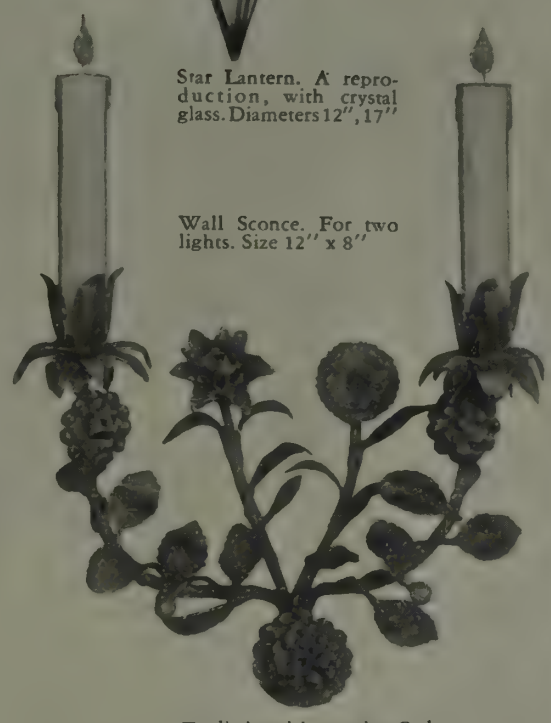
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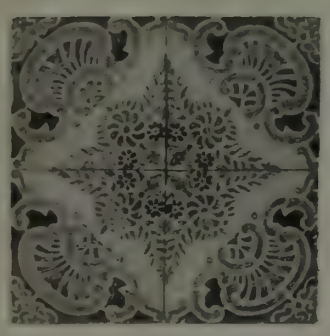
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Mary had a little lamb—426—1

which means first quotation on page 426.

If you didn't happen to remember Mary's name, but wanted a verse about a little lamb, you could also look in Ls in the Concordance where you would find—

Mary had a little l—426—1

Turning to page 426 you would find the four lines of the verse printed at the top of the first column, and under the verse this note as to the author:

MRS. SARAH J. HALE—*Mary's Little Lamb.*

(First published in her *Poems for Our Children*, 1830. Claimed for John Roulston by Mary Sawyer Tyler. Disproved by Mrs. Hale's son in letter to *Boston Transcript*, April 10, 1889. Mrs. Hale definitely asserted her claim to authorship before her death.)

In the topical Index this quotation is also listed under "Lamb—426." And in the Biographical index of authors is:

Sarah J. Hale, author—426
United States—1793—1879

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Lawyers	Speech makers
Lovers	Students
Newspaper Reporters	Statesmen
	Teachers
	Writers

Wide Range of Topics

To give you an idea of the wide range of subjects quoted under the 1,036 classified headings in this monumental work, here are some of those listed under "A":

abhorrence	alchemy	arbutus
ability	amaranth	argument
absence	ambition	army
acacia	America	art
accident	amusements	ash
acting	ancestry	aspen
action	angels	ass
admiration	anger	aster
adventure	angling	astronomy
adversity	animal	Athens
advice	ant	audacity
aeronautics	anticipation	august
affectation	antiquity	aurora
affection	apparel	authority
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age	appearance	autumn
agriculture	appetite	avarice
albatross	applause	azalea

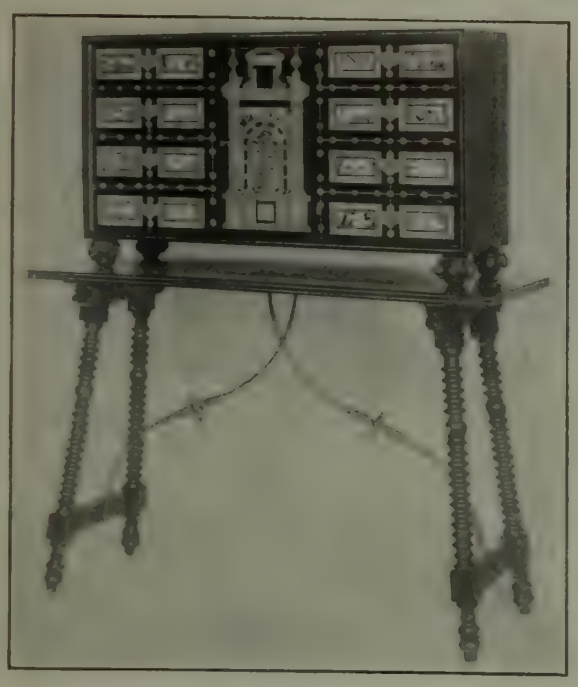
Under the heading of "women," there are 235 quotations; under "man," 139; "matrimony," 120; "war," 350; "love," 444; "life," 334.

Who's Who Among the Authors

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Abu 'l Ala, Arabian poet
John Quincy Adams, 6th President U. S.
Thomas Ady, writer on witchcraft
Agesilaus, King of Sparta
Mlle. Aisee, daughter of Circassian chief
Alberic, Monk of Monte-Cassino
Alcaeus, Grecian poet, 600 B. C.
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A Sumptuous New York Spanish Interior



Photograph by Amoruso

Resplendent in Andalusian charm, the treatment of the Bossom living room visualizes the entire feasibility of infusing the art of related periods to obtain harmonious results. The superb beamed ceiling with chevron decorations strikes the Spanish note with which the English and Italian art accord

Arts & Decoration

The Modern Note in Home Building and Decorating—Theatre, Music, Books

VOLUME XXIV *February, 1926* NUMBER 4

Spanish Illusion Created in the Modern Interior

The Alfred C. Bossoms' Park Avenue Apartment Is Superbly Illustrative of the Harmonious Affiliation of Andalusian Art and the American Environment

By HARRIET SISSON GILLESPIE

THE sumptuous beauty of Spanish art and the opulence of its decorative tradition find rare expression in the city apartment of Mr. and Mrs. Alfred C. Bossom, at No. 270 Park Avenue. The Andalusian interior, marked by the regal splendor and intriguing air of its native prototype, is the repository for a rare collection of Spanish, English, French and Italian antiques of related periods. About it clings an air of mystery and romance, as if perchance, the shades of those famous craftsmen who sponsored them were, like patron saints hovering in the offing as if to guard and cherish the children of their brain.

Mr. Bossom, architect and the creator of this entrancing illusion having the air, not of a museum, but a home, brought to his task his own broad technical knowledge, his love for the fine arts and a keen sense of decorative values, to the end he has caught and held the elusive charm of Old Spain within the restricted environs of a modern city apartment.

To strike the balance of harmony between the decorative elements involved and develop an environment to accord with the rich note of the Spanish furnishings, he attacked the mechanical or physical aspect of his problem with vigor. He tore out offending partitions to acquire wide reaches of space to lend an air of regal elegance to the important rooms; broke through concrete walls to gain the lovely Roman arches, so distinctive a factor in Spanish architecture, often sacrificing valuable floor area to allow of deep embrasured doorways, of which the one leading from the foyer to the music room is a particularly pleasing example, or pierced high walls for the pictorial rejas or grilles, that add such a dramatic quality to Spanish homes.

He spanned the ceilings with massive beams of chestnut or pino wood, variously treated with chevron decorations in typical Spanish colors of red, blue and green and laid floors of wood, stone or marble to achieve his decorative effects and gave to the wall surfaces a rich textural quality, such as is only to be found in the crumbling ruins of ancient cathedrals, and the mellow hues of sun-burned clay, and, finally, gave the last staccato touch to the ensemble by massive, nail-studded doors, ornamented with the hand-forged iron hardware of feudal days.

Almost spectacular in effect is the transition from the stereotyped appearance of the original interior to its sumptuous guise today, for, ranged against this incomparable background, the glory of Hispanic decoration and its magic symbolism takes visible form and shape. Through the chiaroscuro of soft, mellow light, shed by sanctuary candles; a lamp perhaps, converted from some Toledo masterpiece; a decoratively wrought Moorish lantern, a reliquary or shrine, a wealth of Spanish relics stand revealed.



Photographs by Amemiya

Among innumerable pieces of distinctly Spanish flavor is the painted settee in the foyer converted from a lovely Castilian bed of the 18th century

Richly wrought chasubles and dalmatics from some old Segovian cathedral; illuminated missals wrought patiently in the remote past by tonsured monks in Spanish monasteries; triptychs of larch done in enamel and polychrome ornament; copes and altar frontals of heavy Genoese velvet, now worn and faded to soft pastel rose by the hand of time, and relics of the Virgin, Apostles and Saints are all mingled with the peculiarly dramatic and pictorial quality of wrought iron work, interspersed, maybe, with some superb varguenо, an Italian cassone, a Catalonian painted settee, enlivened here and there by the gaiety of Alpujarro rugs, majolica or Talaverra pottery.

Tall sanctuary lights of graceful pattern are used not only for illuminating purposes, but to flank some fine old example of mediæval woodwork, such, for example, as the cassone in the foyer against the rich Anjou wall tapestry which holds a tender and surpassingly lovely figure of the Virgin, a 15th Century relic, and embodies in its artistic qualities, by no means the least appealing of an almost illimitable number of inspiring compositions. A highly pictorial Spanish settle to the right of the entrance, elaborately painted in a bold, naïve design in vivid tones of green, blue, yellow, carmine and gold, was remodeled by the owners from a Castilian bed of the 18th Century.

Through the low, deeply embrasured archway, past lovely wood gates distinguished by balusters of Spanish silhouette, the music room is entered. This spacious "L"-shaped room with its magnificent Spanish ceiling and regal air contains many rare specimens of European antiques and is not only delightfully illustrative of the complete *rapprochement* existing between Spanish art and the American environment, but it further emphasizes the decorative harmony to be attained in the blending of the best examples of related periods.



Monastic and secular art strive for supremacy in the Bossoms' own bedroom. Rare treasures all, the painted cassone at the foot of the Spanish bed is one of but three extant and the armorial bearings wrought into its decoration proclaim it of royal origin



Picturesque furniture in Spanish silhouette, a beamed ceiling, mediaeval inside shutters, hand-blocked walls and tesselated floor in gray with purple insets lend distinction to the dining-room. Soft green walls show a shadowy pattern of astronomical motifs interlaced with the Bossom crest

At the far end of the long axis of the room is an imported mantel and fireplace of stone, decorated with a curious old Roman frieze. Below it hangs an altar frontal of Genoese velvet with, on the mantel, a rare terra cotta bust of Cardinal Rollo, done in the latter half of the 15th Century by a famous Italian sculptor and bought by Mr. Bossom at the sale at the Davanzati Palace.

A particularly engaging composition and one that offers a piquant suggestion for the decorative treatment of the piano, invariably a difficult element with which to deal artistically, is to be noted. Before the instrument over which is thrown an ancient cope of Genoese velvet stands a strikingly lovely settle, painted in green, lavender and silver, converted from five Italian chairs of the 18th Century with, to right and left to balance the composition, a lecturn holding an illuminated breviary and the inevitable Spanish wrought iron and pottery receptacle for growing vines. An English saddlery cabinet in Tudor design and a wrought iron and walnut table of Churrigueresque origin are also worthy of especial mention.

A superb and very rare Spanish vargueño of the 16th century in the library richly ornamented with decorative escutcheon and wrought-iron hardware



The sumptuous beauty of the richly carved chest, Spanish baroque mirror, sanctuary lights against the hanging of red Genoese velvet strikes a decorative note in the bedroom treatment

The mediæval air of the dining-room, lent by the solid inside shutters of weathered wood with hand-wrought fittings that frame the window openings, designed with a segmental arch, with formal informality by day and afford the seeming seclusion of a feudal castle by night, is pleasingly counterbalanced by the extreme picturesqueness of the Spanish furniture.

On the walls is a vague shadowy design in green blocked in on a ground of deep cream, the motifs taken from the zodiacal signs associated with the various family birthdays which have been cleverly interlaced with the family crest. The family arms are also blazoned upon the breast of the piquant Gothic chimney. Green and crimson hangings of the colorful Fortuny prints are in complementary accord with the smart floor covering in blocks of grey and black inset with purple lozenges.

Not a little suggestive of the conventual or monastic touch that frequently appears in the decorative treatment of the Bossom apartment is the long misty corridor, separated from the main rooms by the grilles used in the entrance to cloistered dwellings. Midway down its length the soft rays of the swinging lantern brings into relief the lovely Jacobean bridal chest with its glint of gold cloth, brilliant majolica jug and above, hanging on the wall, a Spanish baroque mirror framed in black and gold.

The library, opening off the corridor as do the bedrooms, holds some wonderful relics, among them a superb vargueño of the 16th

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An engaging and well-balanced composition in the living room, masking the grand piano effectively, shows a lovely settee converted from three painted Italian chairs in the foreground





Paintings of Beautiful Old English Interiors



Lady Lavery in a Mayfair drawing room

Coombe Court: The Lady Juliet Grevor and Sir Michael Duff, Bart.

Courtesy of the Duveen Galleries



By The Distinguished Sir John Lavery, R. A.



The Viscountess Wimborne, Wimborne House, London

The Hon. Mrs. McLaren with Lady Lavery in her drawing room in Mayfair





The sunken garden at "Greenwood" in Thomasville was reconstructed by Stanford White who selected the marbles for it in Italy. The fine old conifers make a rich background

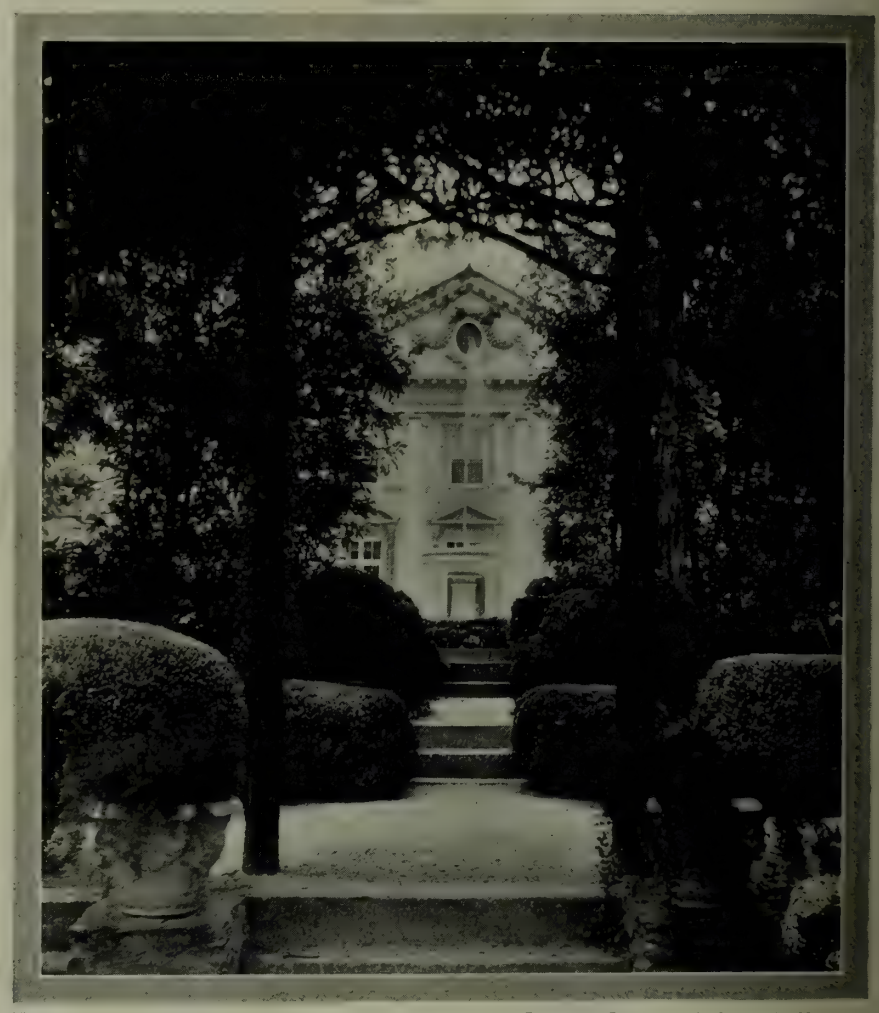
Magnificent Gardens Made According to Georgia's Traditions

Some of the Finest Showplaces in This State of Famous Gardens Are Given in Our Illustrations

By BARBARA TUNNELL

THE heritage of garden love and garden lore that marks the State of Georgia with countless spots of beauty dates from the very foundation of the colony. Early in the eighteenth century the trustees of the colony set aside ten acres for a public garden and commissioned Dr. William Houston, a noted botanist, to direct the planting. Dr. Houston visited Madeira, the West Indies, and the northern part of South America in the interest of the garden, collecting trees, shrubs, and flowers and imported olive trees from Greece, grapes from France and Italy, barilla seed from Spain, and kali from Egypt. The setting between a dark wall of the forest and a singing line of river was, in itself, picturesque and well suited to the design that called for rectangular and square beds, cut through by walks bordered with orange trees. Fruit trees from England were planted in the shade of the forest's wall, while shrubs indigenous to Southern Europe were placed on the sunny river side.

Remembering that slave labor had not then been admitted to the colony, and realizing the coincident duties of clearing the forest, erecting huts, and developing means of livelihood that confronted the settlers, one is amazed that the elaborate garden was ever completed. It would be less surprising to learn that an abracadabracal gesture had brought it into being. However, it was destined to a brief day. The grim realities of colonization assumed darkening aspects that clouded the dreams of the trustees and made exclusive demands upon time and labor. When the early difficulties were surmounted and life began to expand pleasantly, the Trustees' Garden was in ruins. It was never restored and, today, an old gas house stands on the spot at the eastern end of Savannah where its ephemeral beauty flourished. But the garden tradition was established in Georgia and many plantings took their nucleus from the Trustees' Garden, while still others owe their impetus to its fairy-story chapter in history.



From this beautiful sunken garden is seen the residence of Mr. Callaway. The upper terrace has three magnificent boxwood parterres, trees of crepe myrtle are placed against the boxwood wall, presenting a beautiful picture in the flowering season



Detail of the Hutcheson garden near Palmetto planted in 1834. The tree boxwood of this garden is famous. The trees seen are magnolias and crepe myrtles. The old type of garden is carefully guarded by the present owner, Mrs. Frank Redwine

Generally speaking, and allowing for many exceptions, the older gardens of the State fall into two groups: the flower-filled languorously exotic parks of the southern section and the stately boxwood gardens whose ordered loveliness is dominant in the central and northern sec-







tions. Between these extremes of garden mood and mode, between the tropical luxuriance of the Atlantic coast and the cool foothills of the Blue Ridge, are found varied expressions of the gardener's art, but it is in the significant types that the "developments and the eternal meanings" may be traced.

The easy spaciousness that prevails in the old gardens of Southern Georgia begins rather formally at the house confines with plantings of shrubs and flowers and expands as it makes its way, gradually, through trees and more trees. The favorites are live-oaks with many magnolias, cedars, and pines. Near the coast palmettos and palms are seen. Silvery Spanish moss veils the boughs with a nameless grace and flowering vines make their way from tree to tree, lending color and fragrance to

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The camellia garden on the old Habersham place in Savannah, looking across the Vernon river and the broad expanse of the salt marshes: a famous spot in Georgia

(Top) This Savannah garden was famous back in 1850 with its splendid live-oak trees in groups and avenues, and its depending moss forming almost a Gothic arcade

Beautiful garden park "Wormsloe" surrounding the home of Mr. and Mrs. Wymberley W. De Renne has memories of other famous places both in flower beds and decoration

Beauty Achieved by Tempera Decorations

Mural Decorations by Albert Sterner for a Stairhall That Gives Space and Distinction to the Interior

By ETHEL GILLESPIE JACK

THE natural medium for obtaining flat or dull surfaces for wall decoration remains what we now call tempera. Age has no terrors for tempera. It as the only medium used up to the fourteenth d fifteenth centuries, when oil painting was discovered by the Van Eycks at Bruges. any examples remain and are still in a state preservation which may almost be called rfect, with superb coloring, so clear, brilliant d luminous that it gives the effect of having en laid on that very day.

Tempera is not self-explanatory, since ken literally, it means vehicle. In other ords, any binding or tempering medium—ch as oil, resin, gum, egg, glue, etc.,—which inters may use to fasten the color to the rface on which they paint. However, with e usage of years, it has come to mean paint-g with a non-oily emulsion varying with the inter's needs.

By means of tempera there may be obtained rity and high-keyed airiness of tone with all e smoothness and fluency of water-color, hich is invaluable in decoration, where the chitectural flatness of walls must be rigor-sly respected.

It was for Ruskin—seer as well as artist—prophesy the ultimate use of tempera. There e technical difficulties, it is true, but these n be mastered by the artist who gives the cessary amount of time and thought to the echanism as well as the design of his art.

The history of many a nation has been moulded into the beauty and charm of tempera. Think of the versatility of the old artists who were employed almost like artisans to carry out given tasks. They were commissioned to decorate temples and palaces, to paint altar pieces for the church or design jewels and pageants for Kings. They were practiced and expert craftsmen.

They readily made themselves subservient to a great architect's or client's plan, and instead of constantly exploiting their individuality were content to become a part of some great undertaking. Possibly it is because the modern artist is so concerned with this individuality that our architects may fight shy of him.

Michel Angelo, as well as other great masters, employed many artists to assist him on his masterpieces; nevertheless, it is his own personality that we see reflected in the magic and glory of his paintings—the poetry and mystery of his romantic soul.

In Europe there was a revival of tempera painting about 1895. In this country, Mr. Albert Sterner has done some remarkably interesting decoration in this medium. It can readily be appreciated, then, that Mr. Sterner hailed with delight the opportunity afforded him of decorating a house of Georgian architecture in Delancy Street, Philadelphia, that was being rebuilt by the then Mrs. Alice McFadden Brinton and a friend of Mr. Sterner's.

The designs were carefully made, drawn by Mr. Sterner with the aid of the architect's blueprints and many visits to the house, then canvas was stretched and put on solidly and prepared with a chalk and glue ground. After which, it took three days to square the designs upon the wall. Egg tempera, an emulsion composed of egg varnish, turpentine and water in due proportions was mixed and prepared fresh every day. Scaffolding was set up by carpenters employed in remaking the house, and Mr. Sterner and Mr. Lella, his assistant, began their task with the ceiling, making it the same tone as the top of the sky, which gradually grows lighter 'till it meets the horizon.

In tempera painting the artist must determine his design and prepare it all carefully beforehand. Because of the quickness of the drying of the medium it was necessary for the artists to work together and with great rapidity of method. Only three values were employed, the whole a symphony of cool, silvery tones of raw umber.

Mr. Sterner contrived to re-create an Italianate scene of rare beauty. A garden in the foreground with a lake and hills in the distance are seen from the landing across the balustrade. One looks across the painted rail and gate simulating the real stair balustrade shown in the accompanying pictures.

To understand the wonderful skill with

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e entrance hall where the decorations start for Mrs. Alice McFadden Brinton's beautiful stairway



The lake scene and mountains beyond in Mr. Sterner's decoration for Mrs. Brinton's picturesque home



Closeup of the mural painting Mr. Sterner has created on the landing of this rather splendid stairhall. This Italian scene with the lake in the foreground and the wide-spreading flight of steps furnishes a splendid vista from the head of the stairway

Hallway in the Home of Mrs. Alice McFadden Brinton of Philadelphia



The arresting charm of Albert Sterner's decoration for this fine Italian hall gives a sense of beauty and space rarely seen in a modern dwelling

When Books Become a Decoration

Architectural Arrangement of Bookshelves in a Pleasant Living Room

By MINGA POPE DURYEA

TIME was that if we were not the lucky and happy possessor of shelves of fine bindings, we hid away the books of multi-colored covers on book shelves where they were inconspicuous, perhaps hidden behind the curtains or curtained-glass doors. Now the variegated bindings are not a detriment but an asset. Of course, if you have shelves of finely tooled leather your decoration is so much the handsomer, but if your meager library only boasts of cheaper editions don't let that deter you from using them as a decoration, for books in the room of the type now called a living-room are absolutely necessary to give the atmosphere desired in a room that bears the name, to give it the proper lived-in atmosphere. I personally feel that a collection of interesting books that you can really take down from the shelves and enjoy for a few minutes' intimate recreation are far better than shelves of formidable and beautifully bound classics, which you know you should have read or read, but do not feel altogether equal to it except on special occasions. Then, again, if these less attractive bindings are charmingly arranged according to their bright colors in reference to the decorative color-scheme of your room they are doubly inviting and a truly valuable asset. In the illustration I give an example of narrow-high book shelves that give height to the room and have charmingly transformed the rather too wide mantel and the chimney breast that came too far out into the room, which is so often the case. Opposite this mantel is a window, very wide with a narrow window seat, which was supposed to disguise the radiators below. These tall book shelves have been placed on either side of the window, which have transformed the radiator seat into a recess and the window and the mantelpiece opposite have been, by means of the book shelves, married together. These shelves are exactly two feet wide and nine inches deep. The lower panels of the bookcase have been converted into a shallow closet on whose shelves are placed the Mah Jongg sets, bridge cards, paper-bound books and the various things that are necessary to have close at hand where they can be found readily and not littering up tables and desks. The color of these shelves is the same as the woodwork, which is done as are the wide wall panels in prime rose yellow, and the decoration on the panels painted in a soft mulberry color, the same tone as found in the carpet. The subjects of the panels are old English country scenes, copied from an old bowl, which give you glimpses of ruined castles, figures in the foreground and gnarled and picturesque trees. The border about the edge of the shelves is of a small conventional pattern and while the room is of the primrose yellow, the shelves have had a treatment "of antiqueing" to give the feeling of old Adam painted furniture. The hangings in this room that harmonize with the mulberry rug are of lacquer red with a dull tan-colored stripe and the furniture is colored with a delightful pattern of lacquer red brocade. I am giving another suggestion for book shelves which is an amusing and delightfully decorated method of employing old doors, which were once the pride of the early Victorian vestibule in our cities. Their oval topped openings were once filled with glass, but they now grace a living-room, being put diagonally across the four corners of the room. They are now painted cream white and boast of shelves which are painted a soft Adam blue and hold a variegated color scheme of books. The lower wooden panels are now decorated by a line of dull blue on the moulding to accentuate the color scheme and the panel within is decorated by a decalcomania, the subject of which is flowers, and further made attractive by carrying out further the designs in hand-painting in oil, a few leaves and buds to soften the edge of the decalcomania against the wood of the panel, which was the custom at the time when the decalcomania were usd in the early Victorian period. These doors are also delightful when used as cupboards in living or dining-room and the shelves made curved and painted a different color from the rest of the woodwork as was the custom of the time. These doors also come with octagonal oblong panels. These are particularly attractive for book shelves. In fact, to take out the upper panel and utilize it in this manner, any of the old doors that you can obtain from the various "wrecking" establishments in our large cities can be used in a most effective way for bookcases or cupboards.

There is a great satisfaction in the built-in book shelf. It is a great saver of space, also it leaves the walls of the room as a good flat background instead of having sections of them jumping out, as they do, when bookcases

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Photographs by Drix Duryea
Bookshelves here are arranged as panels flanking the fireplace and giving great dignity to the walls



Bookshelf panels are equally interesting either side of a low window. They not only make a good pattern but the books can be reached conveniently

In and Out of the Decorated Door

Painted and Carved Doors in Various Periods of Decoration

By HAROLD DONALDSON EBERLEIN

A DECORATED door, strictly speaking, is a door that bears on its surface any ornament in the way of mouldings, panels, painted or carved embellishment, or any piece of metal-work fashioned with decorative intent. It is, in fact, any door other than one of the plainest sort, of batten or matched board construction, with hardware of the severest utilitarian type. In the most literal acceptation of the term, therefore, there is scarcely a door we meet with that is not a decorated door to at least some degree.

In ordinary parlance, however, a decorated door is understood to be one whose ornamentation is in some way stressed over and above the usual conventions by which a decorous and consistent accord with the surroundings is secured. It is one whose decoration has been made the object of special design, with the intent that those who see it shall recognize the emphasis given by the additional embellishment and be conscious of its decorative propriety. The amount of decoration may be much or little, but the decorative intent will be obvious and not a thing to be passed casually by unnoticed.

The object of door decoration may be either (1) to make the door coincide with its immediate setting embellished in a similar manner, or (2) to make the door stand forth as a special feature of enrichment from a setting, plain or otherwise, with which it is in contrast. In either case, door decoration is based upon sound architectural and decorative principles. If uniformity with the immediate surroundings is aimed at, the propriety of similar enrichment is evident; if special decorative emphasis against a plain or contrasting background is desired, the door is an important architectural item and decorative emphasis is altogether logical.

Illuminating precedents for decorative door treatment are innumerable in the practice of those past centuries from which we are accustomed to draw and adapt inspiration for our own needs in an eclectic but discerning way. At the same time, the special requirements of the present day, which new conditions impose, are creating and shaping precedents that not only cannot be overlooked, but must also be accorded the approval to which they are justly entitled.

The decorated door has figured conspicuously in every age that has achieved architectural refinement and distinction, and our own age is surely not to be omitted from this category. The manner of decoration has been purely a matter of style, according with the architectural and decorative genius of the particular century or country in which it was executed. The principles have always been the same and remain unchanged today. In conformity with these long-established principles, but in the light of our own contemporary conditions and requirements, doors are now being enriched and endowed with interest in a fashion of which we have no cause to feel ashamed by comparison with the performances of former times.

If we seek either precedents or inspirational ground for adaptation, it is not necessary to hark back to the famous historic doors of Roman times, Ghiberti's masterpieces in the Baptistery at Florence, or any of the hundreds of ecclesiastical and monumental gems of this sort dating from the Middle Ages or the early Renaissance. From the Renaissance onward to our own day the domestic practice of all countries abounds with instances from which we can derive opposite parallels and analogies, and draw a rich supply of themes to be assimilated in accordance with our own modern tastes and wants.



Photograph by Drix Duryea

Pair of old Spanish multiple paneled doors, showing both Moorish and Renaissance influence. The doors are incorporated in an oak paneled room in the house of Henry C. Drayton, Esq.

The processes by which the enbellishment of doors has been performed include all manner of enrichments effected by panelling and mouldings, carving in both high and low relief, inlay of various sorts, and painting and gilding. To this list may be added the use of ornamental metal mounts, besides the hinges, handles or knobs, pulls and locks. The decoration may be accomplished by any one of these means alone or by two or more of them in interesting and ornamental conjunction.

In Renaissance Spain the enrichment of doors in dwelling houses was chiefly done with panelling, the panels being defined by small mouldings. These panels were nearly all of them very small and exhibited the greatest possible diversity of shapes and complexity of arrangement. They were so disposed that they formed intricate geometrical patterns covering the whole surface of the door. Without the agency of color or gold, carving or inlay, they produced a remarkably rich effect against severely plain walls or walls partially encrusted with tiles. Even when the walls were covered with gorgeous fabrics or other hangings, the contrast of this minute panelling was sufficient to impart a very pronounced character to the decoration. This manifold panelling was introduced in the first place by Moorish craftsmen who had learned the tradition of multiple joinery from the Copts in Egypt, where climatic conditions made it impossible to employ anything but the smallest panel divisions. Panelled doors of this sort, with their complex Moorish designs, always remained a peculiarly Spanish product and were rarely if ever found outside of Spain.

Later Renaissance influences in Spain were responsible for regular divisions of rectangular shape, but the doors remained many-panelled as before. These panels were often only a few inches square. The details of these doors were essentially Renaissance in character, although the Moorish tradition of minute divisions persisted. Carving and a moderate amount of color, and occasionally a touch of gold, now and again made their appearance on doors of this type as further enrichments. Color and gilding, however, were not used on domestic doors in Spain to anything like the same extent they were in Italy or with the same diversity.

French Renaissance decorated doors were generally divided into a number of small but regularly-shaped panels and the ornamentation commonly consisted of carving, exquisitely executed in arabesques, foliage, "Romayne work," and cypher devices. As a rule, the carving was not in very high relief and the mouldings defining the panels were delicately and subtly modelled. The designs were well articulated in their organization and, though often rich and intricate in character, were frequently marked by a certain restraint or reticence. The decorated doors of the early Renaissance in England, though carving was by no means lacking as a source of embellishment, were chiefly distinguished by vigorous panelling in a diversity of shapes and by floriated and

foliated marqueterie. At a later date, strapwork and "jeweling" were favorite devices for enrichment.

It is when we turn to Italy that we find the greatest wealth of precedent, the broadest variety of processes, the utmost opulence of polychromy, and the most abundant stores of inspiration on which to draw for adaptations suited to the occasions of the present time. The panelling system was very simple. Two-leaved doors of the early and middle Renaissance had generally five or six square panels to each leaf, and the mouldings were low in projection and as reticent as the panelling was simple. At a later date, in the Baroque age, larger panels of varying shapes and dimensions were employed, and the mouldings bounding them were of bolder contour and had more members. During the Renaissance and the Baroque period a great many doors were panelled on one side only, the reverse side presenting a smooth, plain surface, altogether innocent of panels, mouldings, or any break whatever. Doors of this last type offered a peculiarly inviting opportunity for painted devices of landscapes, historical scenes, trees and other subjects, and the opportunity was not neglected. In painted panels, the subjects were of smaller scale and were bounded by the mouldings as a frame, the stiles and rails retaining their structural identity in the decoration. Sometimes the decoration of Italian Renaissance doors was composed entirely of *intarsia* or inlay;



French eighteenth century painted doors. The paneling divisions are of the reign of Louis XIV but the pastorals are in the manner of the mid-eighteenth century

again, it consisted of dexterously carved bosses or roundels or, perhaps, of wrought iron studdings or mounts.

The eighteenth century was no less prolific in decorated doors than the centuries preceding it. Indeed, there was a much wider use of polychrome painting than previously and we discover painted doors extensively in vogue, not alone in Italy, but also in France and England. In France the painted and gilt doors continued in high favor from the late years of the seventeenth century, under Louis XIV, until the early years of the nineteenth, the style of painting changing to accord with the characteristics of the succeeding modes—stately arabesques under the Grand Monarch, graceful *Chinoiseries, singeries* and other diverting *motifs* of a light, merry and amiable type during the period of Louis Quinze, decorous Classic designs or the softer amenities of flower garlands, ribbons and attributes in the reign of Louis XVI, and, finally, the austere and attenuated elegancies of the Directoire period.

So far as English precedent is concerned, one sometimes hears the propriety questioned of having painted or otherwise decorated doors in connection with the different phases of the Georgian mode. As a matter of actual fact, although the first half of the eighteenth century, for the most part, was content with panelling as appropriate distinction for its deal, oak or

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(Below)—Pair of painted and gilt French doors of the reign of Louis XIV. The royal cypher, surmounted by the crown, occupies the important panel on each leaf

(Below)—Pair of carved, pierced and gilt French doors of the reign of Louis XIV. The royal emblem, the rayed sun with a masque, is the motif of the large panels





Architectural Excellence in Miniature

The Importance of Small House Design, Especially to This Country

By DONALD COMPTON

Leslie I. Nichols, Architect

TOO much emphasis cannot be laid on the great importance of small house design. Neither can that emphasis be too constantly reiterated. It is scarcely too much to say that the importance of good design, in such cases, is in inverse ratio to the size of the house. The smaller the house, the more vitally necessary is it that its design should not be neglected and slurred over because the structure appears to be insignificant. On various scores the small house may *seem* to be insignificant, but that is just exactly where so many persons, both architects and laymen, make a grievous mistake. It is *not* insignificant at all, but quite the reverse.

There are difficulties, very serious difficulties, it is true, in the way of realizing the ideal of excellence in small house design. Indeed, the difficulties usually show a tendency to multiply as the size of the proposed house diminishes. These difficulties, however, are not insuperable provided those most nearly concerned with the designing and building of small houses can be induced to assume a favorable attitude and are willing to accept and faithfully discharge the responsibilities involved.

So far as the average layman is concerned who may have it in mind to build a small house, one of three things too generally happens. He is perfectly indifferent to architectural claims and amenities of any sort, and he doesn't care a straw about the looks of the house he is on the point of building so long as it conforms to certain rather limited physical requirements of comfort and convenience, as he conceives them. These he thinks the building contractor can look after quite well enough to suit him. Or, if the intending small house builder is not utterly callous to all architectural appeal, he is at least inclined to think the expense of an architect's commission is justified only in the case of a large dwelling while the little house can pretty much shift for itself so far as design goes, thus again virtually condemning the little house to the mercies of the building contractor as a mere construction job. Finally, if the man with a small house in view is neither a hard-baked Philistine, like the first, nor a person of mistaken perceptions, like the second, he too often feels he cannot afford to do more than pay for the actual building materials and the putting of them together. He unfortunately doesn't realize that time and again the architect can give him more for his money than the building contractor can, and that what he will save in dollars and cents by following competent architectural direction will often more than offset the amount he thinks he is saving by eliminating the architect's fee. He would like to have the benefit of good design, but he imagines it will increase the cost beyond what he is able to pay.

From the side of the architect, the difficulty anent small house design is most commonly this. "The little jobs don't pay," says the architect. It is perfectly true; they don't, if one reckons profit from the expert accountant's or auditor's point of view as an isolated item of business. And, after all, there is a great deal to be said for this hard-headed business aspect of the case. Time and time again, it is just as much trouble and entails just as much labor on the part of the architect to design a small house as it would to design a middle-sized house or even a large one. And there is no use of figurative license in making this statement, either. The small house, well designed, makes large demands upon thought and in the actual time spent on making drawings, drawing up specifications and other office work, as well as the time spent on superintendence. The return from a small job is not at all commensurate in proportion with the return from a middle-sized or large house when all considerations are duly taken into account. Indeed, some offices are so organized that the execution of a small commission would entail upon the architect an actual financial loss. Meanwhile the architect has his living to make and his office expenses to pay, and he very naturally makes an effort to get commissions to do larger houses. And he is certainly not to be censured for doing so.

Furthermore, there is another cause for the average architect's avoidance of the small house. For this the "dear public" is very much to blame, with its stupid present-day obsession for putting everybody and everything into rigidly specialized groups and classes and then foolishly imagining that the people thus arbitrarily put by common repute into those particular classifications cannot possibly do anything creditable outside of the narrowly circumscribed orbit of activity to which unthinking and frequently erroneous popular opinion has seen fit to confine them. For example, if a man happens to do two or three houses in some one particular style, the dear public immediately jumps to the conclusion that he is a "specialist" in that style and can't do anything else, and after that the dear public won't give him a chance to do anything else. He may have done equally good, or better, things in an altogether different vein that the dear public hasn't had so obviously poked under its nose, or he may be fully capable of doing good work in still another manner, but all that makes no difference. He *must* be duly labelled and thrust into a class, and thenceforward he must be confined to performing the particular rôle arbitrarily assigned to him by the omniscient public. Just because of this ridiculous tendency, many an architect shuns the small house for fear of being tagged "small house architect" and being practically cut off from future opportunity to do anything else. Here is clearly a case where "Demos" is not only a fool and blind, but a tyrant as well. It is all very wrong and very unfair to the architect, and the nemesis ultimately falls upon the shoulders of the public in the long run, but we may as well face the issue squarely and realize the condition as it exists. There

Fireplace in the living room of Leslie I. Nichols, Esq. A delightful example of the early Colonial





Dining room in the Nichols home fitted up most appropriately with quaint Colonial furniture

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Chimney detail of the Nichols house at Larchmont showing unusual treatment of chimney with brick, stone and tile



West end of the Nichols home, a closeup view of interesting construction showing the irregular placing of windows



South pergola and entrance to the Nichols residence with two pieces of fine old Colonial furniture as a decorative note



Entrance to the Nichols residence at Larchmont, N. Y., with a glimpse of its extremely good roofline and quaint entrance

Creating a Home as the Decorator Sees It

Piquant Harmony of Queen Anne Interior in Relation to the Modern Trend in Decorative Art: Revealing Charm of Furnishings of a Period Famous for Pictorial Charm and Colorful Lure. Tenth of a Series

By LEO F. PARTRIDGE



Interior and Furniture, Courtesy of Frank Partridge, Inc.

The arresting charm of this typical Queen Anne interior is accentuated by a rare group of historic relics of 1710 including an unusual wing chair with original needlepoint upholstery, a fine console table and a Queen Anne mirror of unparalleled design and workmanship

BECAUSE English furniture was so largely a development of English architecture, the whole subject of decorative art in the seventeenth and eighteenth centuries is invested with peculiar interest. A study of the early Tudor and Elizabethan homes ngs us to a fine appreciation of the balance, symmetry and propor- n of the architectural style and the rugged beauty of the structural alities which lend such incomparable dignity and distinction to the ıses of the period. We find the influence of these characteristics cting in a marked degree upon the furniture to produce a sturdy e that is still a valuable domestic asset to the country.

It was upon this rich background of art and architecture that the manizing effects of Queen Elizabeth's reign were engrafted, when beautification of the home became the ef incentive of the people and the at objective of the master craftsmen, the end that the domestic arts received h an impetus as to make themselves throughout Europe and to mark the ch as one of the most important in history of England.

The softer aspects of domestic life re, however, emphasized to a far ater extent during the reign of Queen ne when the furnishings of the home k on a piquancy of expression and the niture a conformity to the physical nfort of the individual never before wn. The ingratiating influence of interiors served to create a wholly atmosphere in which the human ment appeared and the personal equa- n was for the first time seriously ssed.

Not only did the furniture of Queen ne's time appear in less sombre guise, all the handicrafts essential to a mony of composition and the estab- ment of a more intimate home feeling were introduced and it is undoubtedly because of this universal element of domestic kinship that the Queen Anne interior enjoys the cachet it experiences in America today.

The Queen Anne period was one of gracious wall treatment and the panelling and woodwork, on whose mellow surfaces the craftsmen left their mark, lent an intangible charm, giving the rooms the air of being habitable even before any furniture was put in. The distinction of English furniture is comparable only to the rich personality of an individual, for it creates a flavor peculiarly its own and no type of English furniture is better adapted to the modern home.

The pleasing diversity of the Queen Anne style, in which the Dutch, Oriental, Renaissance and French influences are to be traced, strikes a note of animation in the decorative ensemble that is highly diverting. There are enchanting tall-boys and graceful chairs, quaint settles and four-post beds, the latter by the way, noticeable by their slender posts; open cupboards and dressers; the delightful gate-leg table that succeeded the heavier types of Elizabethan pattern and all the train of charming pieces that fall under the spell of this magic classification.



An exceptionally fine settee of carved two-back Chippendale mahogany showing the influence of Gothic design

Incidentally, too, there is to be seen on most of the pieces the ubiquitous cabriole leg with the claw and ball foot and cockle-shell ornamentation on the knee, the former supposedly of Dutch origin, but which, as a matter of fact, came to Holland, thence to England by way of Italy and France. With its advent, the stretcher of earlier days went out. Not until about 1720 did mahogany come into general popularity and walnut was the universal wood employed,



The pictorial value of this fine Charles II chair lends character to the decorative ensemble

although oak was used to some extent.

The increase in social amenities made the bureau desk increasingly popular and the open cupboard on cabriole legs furnished the housewife with the pleasing opportunity of exhibiting her rare china and pottery, much of it from the Orient, which, in many instances, formed the nucleus of the famous collections of Georgian days. Comfortable wing chairs, luxuriantly upholstered, made their welcome appearance and the piquant chair back settles allowed for the voluminous gowns then in vogue and afforded also freedom for the skilful manipulation of the fan, so potent an accessory to the arts and graces of the seventeenth-century belle.

Probably no item of English furniture is held in greater esteem than the graceful Queen Anne mirror which was and still is a factor of superlative note in the hands of the decorator. Marked by a fine simplicity of line and an irresistably appealing design, with occasional motives carved on the frame, this decorative adjunct depended largely for its effectiveness upon the double cyma curve in the upper portion and the silhouette treatment of the base.

No era boasted a richer color sequence than that of Queen Anne and the rich damasks, brocades and velvets used in collaboration with the pictorial quality of petit point and the hand-embroidered chintzes wrought in green, blue, red, yellow, black and gold by the hands of the mistress for the adornment of her home brought unwonted gaiety into the erstwhile somber setting of Elizabethan days.

Perhaps, apart from its pictorial aspect, the real value of the furniture of these times lies in its permanency, for back of it, as is the case with any lasting memorial of early days, lies the personal note. It came into being in answer to the human needs of those who created it and if we look into the matter of interior decoration we will find it impossible to eliminate this factor and expect a house to resemble, not a museum, but a home.

The importance of creating an environment that will not only be satisfying today, but that will please for all time is obvious and the furniture of Queen Anne's day has the value of harmonizing with that of other times and other periods, both ancient and modern, and its refining influence is the solvent to cure innumerable decorative ills.

We will see, therefore, that putting beauty into the home has an infinitely wider scope than the mere assembling of heterogeneous furnishings in a haphazard way to the accompaniment of some fancied color scheme, but rather does it require a conscientious selection of such pieces of grace and elegance as have stood the test of time and whose traditions are closely bound up in the evolution of the home.



Superb Four-Poster, designed and carved by Chippendale, hung with crewelwork draperies. It is expressive of the great English craftsman at his best and shows his favorite acanthus leaves and scroll as motifs

Such a choice not only supplies a certain psychological aroma to the composition, for it is based on the profound thought of all ages and the æsthetic skill of famous craftsmen, the creators of historic furniture, but it is also rich in the architectural flavor of those early examples which, in the case of English work, are so closely allied with the major art.

Beyond the merely ephemeral enjoyment to be derived from furnishing the home with historic examples, there is the educational influence of good furniture on the individual, for in living up to the ideals of good furniture we find of necessity an increase in happiness, contentment and usefulness. To achieve this end means at the start familiarity with the best expression of decorative art of all time and especially of those phases of English history that are so intimately allied with the domestic traditions of which we are the direct heirs.

And, while this winsome style of furniture known as Queen Anne in reality had its inception some twenty years before her ascent to the throne, the style still prevailed during the transition period following, until her death in 1714, and so on into the golden age of English craftsmanship when Chippendale rose to power as the great master of furniture design. Welding together the old and the new, he evolved a new and distinct style, examples of which are today cherished by connoisseurs and collectors the world over.



A carved walnut chair, period of Charles II, marked by unusual charm of design

Under Chippendale's regime, the cabriole legged chair took on new grace and beauty. He borrowed subtle suggestions from the Orient, from Italy, and France to lend it a fresh flavor until with other examples from the same source, it has become a treasure of such value that the originals now command fabulous sums.

The slender four-poster of walnut, common to Queen Anne's day became the decorative mahogany type of the transition and Georgian period, in which the popular acanthus leaf motif formed the richer ornamentation of posts and top rail. A bed of this sort, made under the supervision of the great master craftsman is, in these days, a rarity and the example shown in the illustration is one of the few available outside of museums or notable private collections. It has all the hall marks of the great Chippendale's skill and craftsmanship of delightful proportions and exquisite hand modelling of ornate design.

The bureau desks of Queen Anne's time, still known by her name, under Chippendale's influence, evolved into a much more ambitious piece of furniture with shelves for books, leaded glass doors and other inspiring features. Underbracing in chairs, variously curved with terminal finials suggestive of the late Italian Renaissance, came in and wing chairs took on new beauty while the simpler Queen Anne mirrors blossomed out into delicious outlines with carved ornament.

So, when drawing inspiration for the decorative treatment of our homes; the creation of a harmonious environment for ourselves and our families, we must make a selection from the background of the past, it is well to consider the fundamental elements that make certain styles appealing to the sensibilities and taste, for good furniture must not only meet the needs of the individual but must also satisfy their sense of beauty to be wholly adequate.

There is a certain dignity and tranquillity about English furniture generally that invests a room with a sense of permanency, for it is the evolution of natural processes of growth. Everything is based on a motive. It represents an orderly progression from one phase to another which gives English furniture design in general a coherence and stability that makes itself felt in any environment, and the style familiarly known as Queen Anne a peculiar charm, one that in this country finds its happiest expression in the American environment as developed today.



Grace and elegance of form are embodied in this Chippendale chair finely carved in Rococo style



Another of Chippendale's designs in which the treatment of the chair back borrows the feeling of the east

Art on Fifth Avenue

Some Exceedingly Varied and Individual Exhibitions

By LOUIS KALONYME

NOT Irving Berlin or even George Gershwin provided the month's critical quota of great American music, but John Marin with his innocent songs of green seas groaning with ecstasy in their earth-rending struggles with wind and sky and man. Marin's water colors, in fact, give almost prophetic point to Walter Pater's theological contention that all the arts aspire to the condition of music. Only Marin's water colors do not aspire, they *are* music. And though it was a water colorists' month in the galleries, and all our great ones and Joseph Pennell were exhibited, not even Winslow Homer or Maurice Prendergast was equal to a test with Marin's music.

Schopenhauer might have been thinking of Marin when, defining music, he wrote that the creative musician reveals the innermost essential being of the world, and expresses the highest wisdom in a language his reason does not understand. For reason does not deform Marin's water colors into slick representations of a recognizable world. Though the world is in them, soaring fingers of metal and stone, tragic three-masters and lusty seas, dancing suns and leaping trees, it is a world singing, affirming life through John Marin her water colorist.

With his dazzlingly limpid wash and his thunderbolts of elemental color, hot and cold echoes of nature's prism, Marin captures the music of things, imprisoning it in a childlike line. He paints not the thing he sees but its music, its counterpoint to the music of other things. The fragility of small wind-blown white ships undaunted by raging gray mountainous waves: the wet, fragrant odors of salty springs on sparkling Maine islands; the frenzy of sudden storms savagely furrowing the bays in which these islands sail: the flight of disappearing cubes that rocket to the sky in a mad race to reach the sun—of these essences is Marin's music composed.

In the small room (Room 303, the Anderson Galleries) where Alfred Stieglitz has opened the Intimate Gallery the Marins hung on the walls, perched behind crammed bookshelves, rested against the windows, leaned against table legs, and frankly composed themselves in piles against the floor. Nevertheless, this cramped room of Marins, calmed one aesthetic roundsman overtired with accomplished mediocrity into a state bordering upon electrified tranquillity.

Other artists have seen the surfaces of New York, but Marin sees New York itself, rearing monstrous pointed heads into a smiling sky, straining and growing and roaring, fed by bridges that chain her to an overshadowed world, anchored in a cold bay itself entangled by steaming, conceited gnats, which are tugs and open-mouthed ferries, into the mechanical, swirling, vibrant life of the city.

They are really extraordinary, Marin's intuitions, his gifts for realizing in swift strokes and warm architectural patches the intangible electricity of the city's stone and wood, and its thousand untimed automatic voices, with cool clarity. For he is never violet-misty or vague. He shows one the edge of the wind, or the strain and tension of the city, for he builds his intuitions into a design. He misses, of course, often, building before he has had an intuition or his emotion has crystallized. At such moments he seems not an inspired voice so much as a victim of artificial exaltation. But even the greatest voice becomes momentarily weary. When Marin is, as the music critics say, in good voice, his is the best water color voice in the land.

The late Maurice Prendergast's water colors are more soothing and decorative. If one can make so thin a distinction, Prendergast's joy was in living, as opposed to Marin's affirmation of life. Marin expresses his joy in terms of Promethean, prismatic reality, Prendergast in terms of a fantastic dream. It is a dream woven of Corot-greens, of lemons and purples and soft ivory blues. The human



Photograph by M. E. Hewitt

"Storks" attributed to Mayuan, the greatest painter of the Sung dynasty. From an exhibition of Chinese paintings at the Arden Gallery

figures that wander in these rich water color tapestries are, like the animals, recolored, and move in a state of dazed beauty. There is the note of naïve sophistication, so typical of our civilization, in these gorgeous improvisations. It is this spirit of improvisation which really indicates the cleavage between the worlds of Marin and Prendergast. As awkward and as childish as a picture puzzle, at first glance, these improvisations resemble Flemish tapestries and fragments of primitive frescoes on further examination, and then, finally, are just Prendergasts.

For none of the water colors could have been more unmistakable than the Prendergasts both at the Kraushaar Galleries and at the Macbeth Galleries. The Prendergasts stood brilliantly apart at both shows, though they seemed less aloof in the Kraushaar group. It may be that at the Macbeth gathering everyone, even Winslow Homer, seemed to be wearing his own or someone else's Sunday best. Some forty water colorists on their good behavior is an excellent method of making even more apparent the naturalness of authentic talent. Fine craftsmen and able technicians such as A. B. Davies, Paul Dougherty and Dodge Macknight were not exactly speechless, but their messages were, to say nothing at all, familiar.

The "Old Chateau" by A. B. Davies is one of his romantic twilight poetics, one of those pale dim castles in which tall Ouida ladies probably swish through ghostly halls accompanied by patrician hounds to a dramatic balcony there to sigh or gaze unseeingly into a sea of black velvet with waves of purple satin. Of course, all this is not literally in Mr. Davies' water color, but the manner in which the old chateau is presented is evocative of all this pretty stuff, and I daresay meant to be. For Mr. Davies depends upon the day-dream associations of his spectators, if there are no associations only a stilted old world house, without even Maxfield Parrish accuracy, is revealed in a vague atmospheric veil. Frank W. Benson and Childe Hassam do their stuff, but Dodge Macknight does achieve a certain verity in his "Snow, New Hampshire." Save for the lavish use of an overheated red, this sketch of a silent winter road on an exceptionally bright day was quite reminiscent to one who had been snowbound in the frozen silences of the White Mountain foothills.

From such faint praise it is pleasant to advance to the ruddier show at Kraushaar's. None of the men exhibited at this gallery were, perhaps, such accomplished technicians as their academic colleague, but they certainly were more refreshing. Abraham Walkowitz was represented by a group of delicate sketches, especially the gentle "Fishing Village," seemingly composed without effort so lightly is the water color applied. William Zorach's "New York" was robustly conceived. Mr. Zorach built his own blue city: there is no evidence of the glib pattern of melodramatic smoke and sun-reflecting windows and cheery little tugs which crops out so frequently nowadays. Jerome Myers' New York is sweeter, more in the tradition of the popular ragtime conception of the city. His are candied ragamuffins who dance to beatific hurdy-gurdyisms, and have for all who relish it a cute charm.

There is nothing cute or disarming, however, in the dark ghetto world revealed in Marc Chagall's paintings at the Reinhardt Galleries. If this world is unfamiliar to the spectator it will seem a mad, impossible nightmare, if familiar it seems mad but not impossible. I did not see all the Chagall paintings, or any of the water colors, as I went to the storage warehouse to see them unpacked so that they might be noticed in this chronicle, and out of curiosity. I had seen some Chagalls in Berlin two years ago and wondered whether my first impressions of this artist's talent for rendering the unearthly quality of ghetto life would be confirmed. For if the ghetto world of Vitebsk, Russia, where the artist was born, can be said to have a yea-sayer it is Marc Chagall. But his is

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New Murals by Willy Pogany

These Painted Silk Panels Illuminated with Electricity Are an Interesting Departure in Mural Decoration

By ROSE HENDERSON

IN ten silk panels covering the side walls of the entrance to a popular restaurant Willy Pogany has done a brilliant and original piece of decoration which revives something of the convivial spirit of Old King Cole, whose genial presence once enlivened the Knickerbocker Hotel, at Forty-second Street and Broadway. The paintings at the left of the doorway represent the day life and those on the opposite wall the night life of New York, and the artist has presented an arresting concept of the tragi-comic spectacle of a great modern city, its blare of color, its hectic activity, its seething panorama of human figures. Pogany has the clever insight of the discerning caricaturist and he has made these characterizations broad enough to catch the casual eye, but with a subtlety of understanding, a kind of oriental suavity, that invests the whole design and contributes a less obvious appeal. The modern treatment is distinctly in keeping with the setting and the theme; by an unusual arrangement the decorations are given the luminous effect of stained glass. The silk panels are hung about eight inches in front of a heavy, dark curtain and in the space between the two hangings electric lights are placed so as to bring out the rich color of the paintings.

Wielding a quill pen and wearing traditional Colonial garb, Father Knickerbocker sits in the daytime panel in the midst of a medley of city types. There is the bobbed-haired stenographer, the omnipresent fruit-vendor, the resolute strap-hanger, the villainous taxi-cab driver, the Wall Street millionaire clutching his money-bag and his cigar. A woman poses before her weary dressmaker, a girl peers into a vanity case, a traffic policeman looms in front of a background of jostling skyscrapers. The bleating roar of street noises seems to pervade the composition.



(Above)—"New York by Day," a new type of mural painted on silk by Willy Pogany



(Below)—"New York by Night," a startling and most original mural by Willy Pogany

Under a night sky, on the opposite wall, conventionalized patterns represent the colored electric signs slithering about the roofs and walls. Below these a maze of giddy figures disport themselves around Father Knickerbocker, who is swinging aloft a youthful dancer, possibly the blonde stenographer of the daytime panel. Beauty and the beast are there, also the prize-fighter and the hold-up man. The colors and designs as well as the types represent the dizzying rhythms, the scrambled intonations of jazz music. The panels glow with vibrant reds, blues, yellows, greens—the faces and figures writhe in glamorous contortions. Blatantly sensuous and a shade self-conscious, the mood of youthful abandon is radiantly significant of the nocturnal show.

A large panel above the stairway has a decorated border of conventional motifs and a plain center which forms a background for a beautiful plaster figure swinging below the ceiling light. In the lobby downstairs painted silk hangings and wall medallions carry on the glowing reds and yellows of the panel decorations.

The decorations are interesting, aside from their own intrinsic appeal, as an

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Our Windows From Within

Dressing Our Windows for Decoration as Well as for Convenience and Comfort

By THOMAS BRABAZON

THE windows are literally the eyes of a room, for the word "window" is really the evolved form of the old word "wind-eye." The derivation of e word points back to primitive Saxon nditions when the smoke went out through hole or *louvre* in the roof and most of the ht came in through the same opening and rough a few additional ventilating slits or pholes in the walls. When there was any rger aperture for light, it was filled with ed parchment or linen. The fundamental rpose of the window or "wind-eye," then, as to let in light and air.

No sane person would wish to go back primitive inconveniences. At the same ne, in the fulness of our modern wisdom out window treatment, it is just as well keep in mind the fundamental purpose of e window. In fact, it is never safe to se sight of fundamentals or to let them k into a secondary place. It would prob- ly not be difficult for most readers to ink of a number of windows they have et with in their experience, at one time another, where the interior treatment gatived the very purposes for which they ere supposedly made. Light they cer- inly did not admit to any appreciable de- ee, for their chief function was appar- tly to prop up an upholstery display, and eir value for ventilation was obviously l. In the way of admitting light, the most they could do was to make the in- r darkness visible; as for air, if anyone d attempted to open them it would have used a shocking derangement of a com- icated fabric *ensemble*.

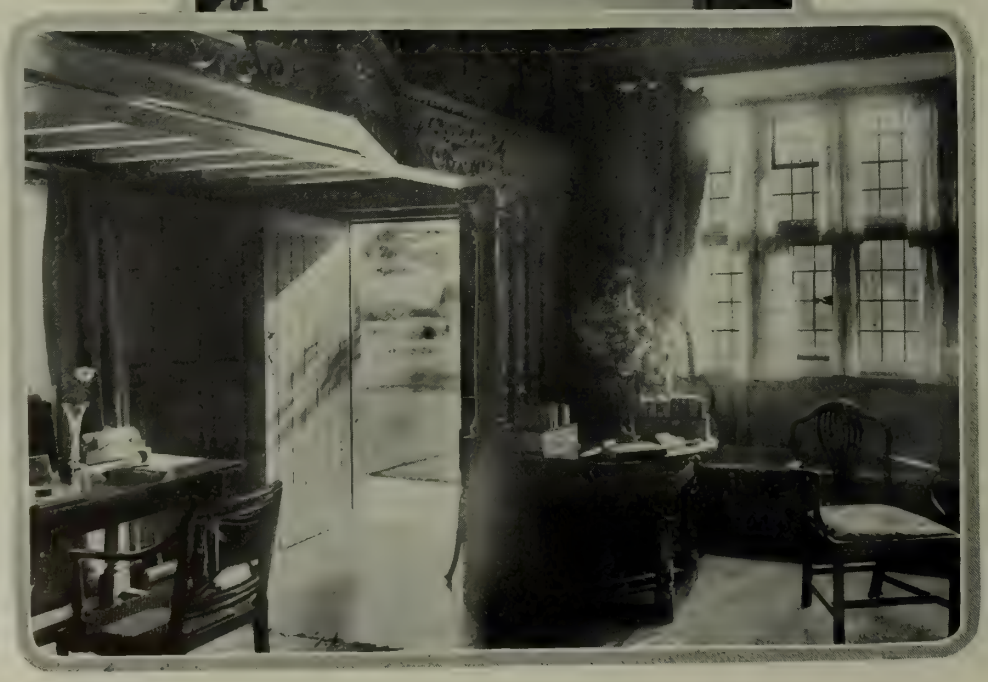
The windows give, or ought to give, pression to the interior of a room, just the eyes give expression to the human ce. It is perfectly clear, even "to those the meanest comprehension,"—as the ghteenth century preface-writer would ve phrased it—that the window is an ceedingly important factor of exterior chitectural composition. It ought to be ually clear that the window is no less portant a factor in interior architectural mposition, but unfortunately there are great many people who seem to be quite livious to this truth. If they were not, ey would scarcely put up a barrage of holstery and completely obscure the char- ter of a window as frequently as they do. the architectural character a window is distinctly bad, d inappropriate to the rest the room, or if it is utterly cking in character, there is en good and sufficient rea- n for concealing it by means draperies, but if its treat- ent is not open to either of ese objections, then there is excuse for hiding it by a adding of fabrics."

This censure of ill-advised d overdone window drap- gs is not to be interpreted in any wise an impugnment hangings. Hangings are invaluable adjunct; in st cases they are indis- pensable. In any event, they ought to decorate the window in a manner consistent with its architectural character and not obscure it unless, as just noted, the architectural character is objectionable so that it ought to be hidden.

In dealing with a window there are several things that ought to be taken into consideration and all of these factors ought to be dealt with in their relation one to another. First of all, there is the fixed architectural setting of the window and everything connected with it. This means not only the trim, with its appropriate ornamentation, surrounding and framing the window aperture, but also the inside shutters, if there are any; the scheme of glazing, whether by double-hung sash or casement; the manner of glazing, which includes the size and shape of the panes, the quality of the glass used, the leading, if the window is a leaded casement, and the fashion of the glazing bars or muntins, if leading is not used; and last of all there is the hardware, such as the knobs or pulls of shutters, hinges of a decorative character, and the fastenings of casements.

An interesting drapery for a large Gothic mullioned window where the top of the window is finished in a wide arch. A combination of taffeta and velvet or brocade and velvet would be appropriate





elightful treatment of a mul- ned-transom window in the me of Mary Anderson, Court rm, Broadway, Worcestershire

In the second place, there is the shape or contour of the window opening. There may be a long range of leaded casements, for instance, or there may be a so-called Palladian window with three divisions, the central division being higher than those at the sides and having a semi-circular head. Or there may be a single window with a semi-circular head. In any case, each window's shape imposes its own individual conditions which demand careful study. Single round-headed windows and Palladian windows offer distinct difficulties in the way of curtaining and, in not a few instances, they are better without curtains or, at least, without anything but thin glass curtains. This point there will be occasion to mention further on.

The next major point to be carefully and thoughtfully dealt with is the draping. It is absurd to act as though all windows, irrespective of their individualities of style, can be treated with virtually the same prescription for draping. And yet, it is amazing how many people there are who apparently go on some such fanciful theory. By so doing they miss endless opportunities for creating all manner of interest and charm and tie themselves down to a stupid, humdrum sameness that is absolutely destructive of character, so far as the windows themselves are concerned, and robs the total composition of the room of not a little of the distinction that might belong to it.

Finally, there is the question of outlook to be taken into consideration. Without at all venturing into the field of panorama windows—those curious contrivances whose object, apparently, is to negative the structural nature of a house or room and which, therefore, cannot well come within the proper scope of decoration—it must be submitted that there are certain windows whose outlook certainly contributes in no small degree to the character of the room and ought to be regarded as an essential part of the decorative *ensemble*. Two such windows are shown in the accompanying illustrations. From one of them the outlook is closely restricted and intimate and embraces a sunny courtyard with its fountain and plants. The round-headed window, and the two smaller straight-headed windows that flank it, together constitute a composition that finds sufficient decorative interest and character in the pattern of the glazing and the charm of the outlook. Curtaining is unnecessary and, indeed, would be almost an impertinence. Even the thinnest of glass curtains would blur the outlook and thus detract appreciably from that element of the decorative scheme. Other draperies would efface the architectural lines and lessen the definition of the outlook framed by the window. And sharp definition, in this case, both within and without, is requisite to the desired effect. From the other window the outlook is broader and more distant. It is, therefore, perfectly appropri-



Windows interestingly treated in a New York City apartment. The rich old crewel-work curtains hang from handsome ornate poles which are particularly decorative



A range of stone mullioned and leaded casement windows in the hall of Orchard Farm, England. The mullions, the casements and the oak shutters give decorate value



(Center) — Decorative detail of curtain and carved walnut tie-back in a New York City boudoir. The braided silk fringe is singularly effective



Photos by Drix Duryea

In this boudoir the curtains are of peach colored taffeta with braided silk fringe. The poles are carved walnut as are the rings



Curtains made from old Chinese metal cloth panels hung from red lacquer cornices. The radiator concealor is of copper woven wire with Chinese ornament

that the foreground should have its own tinctly articulate incidents in the shape of wers, growing plants and the draperies t bound the aperture.

Going back to the architectural setting of window, the first factor to be thought of determining the treatment, let us look one or two of the examples illustrated. othing could more pleas- ly illustrate several the points at issue than leaded casement and llioned hall window Orchard Farm, at oadway in Worcester- re. There is no mis- ing the fact that this ndow is just as pronounced a feature of interior architecture as it is of the exterior hitectural composition. Furthermore, its roughly architectural character, which is in wise obscured, is a significant factor in the orative composition of the room. The ne mullions, the pat- n made by the leading the casements, the ought iron casement tenings, and the oaken tters with wrought n strap hinges, all tribute materially to window's decorative erest. The curtain- is altogether a sub- iary matter and is so anged as not to inter- e with or hide the hitecture. It is re- ced to a minimum and there for a purely litarian purpose — to w at night for the e of privacy. Incidentally, the arrange- nt of inside shutters with casements here wn is worth noting for the suggestion it veys.

The shutters, which extend all the way oss the window when closed, fold back inst the reveal when not in use and become item of decorative interest.

The living-room window at Court Farm, Broadway, shown in ther illustration, con- s a further suggestion dealing with a range mullioned casements. hile the thin glass cur- ns partially conceal the ne mullions, they rtheless preserve the es framing the case- nts with their leaded tern, through and beyond which an in- ate outlook across the garden forms a part the scheme. The heavy curtains, to be wn only at night, are so hung that the racter of the window, with its panelled , is wholly unobscured and in plain evi- ce. In the picture of the Abbot's Bed- mber, in the Abbot's Grange at Broadway, can gather another lesson in letting the hitecture of the window alone to speak itself. The stone mullion, transom and cery of this fourteenth century window, ng with the leaded pattern of the glazing, stitute a quite sufficient decoration. The lition of glass curtains and other kindred ices would be an impertinence and mean- less. The broad dignity of the general ct is sustained by the long red damask tains which hang entirely clear and inde- dent of the window and add a dash of colour against the grey walls.

A great many people will concede willingly enough that the leaded glazing of a casement affords a pattern possessed of real decorative value, but they often fail to realize that the glazing of a double-hung sash window or the glazing of a metal casement window, with iron glazing bars or muntins, likewise forms a pattern that ought not to be disregarded. To be sure, the pattern is wholly different in nature from the pattern made by the leaded lines of small lozenges or quarries, but it is nevertheless a distinct pattern and has a real decorative value. The divisions of the panes, as well as the proportions and contours of the glazing bars or muntins, are all items of interest affecting the architectural character of the window and yielding their share of decorative enrichment. How much variety of pattern can be found in the shapes and sizes of panes and the contours of glazing bars may be understood by contrasting a Queen Anne or early Georgian sash of small panes and robustly proportioned glazing bars with a late eighteenth century or Regency sash of tall panes and thin glazing bars brought to a sharp arris. Each in its own way has a decorative function to perform and accords with the decorative spirit of the period in which it originated. The only glazing that can be said to be absolutely devoid of character, or at any rate devoid of any *pleasant* character and decorative value, is the glazing with one large sheet of glass to a sash that eliminates all glazing bars. Such glazing is hideous from without and hideous from within. It is the very negation of architectural decency. From without, a window so glazed looks like a mere hole in the wall and suggests the socket of an eye from which the eyeball has gone; from within, it is a staring, inarticulate void and does not make the outlook one iota pleasanter or bring it one inch nearer than a barred sash. The glazing bars are the articulations of a window and are equally necessary to the preservation of scale both outside and inside. An unbarred sash is completely destructive of scale. The only thing to do with windows of this sort is to hide their nakedness with every species of curtaining the fancy can devise. Plate glass is a very desirable material for domestic windows, but plate glass in decently shaped, and decently sized panes, confined by appropriate glazing bars, is far more distinguished than plate glass in an incoherent Sahara-like expanse.



This window was especially designed to frame a distant landscape by a practical and graceful arrangement of curtains and valances. It is in the home of Mrs. Charles H. Conant



Another window which was planned to frame four beautiful pictures. The glass curtains have been made transparent. (In the home of Mrs. Robert Kabus)



An interesting triple window with round-headed central division. The picture made by the outlook is part of the decorative scheme of the home. This window is seen in the home of Benjamin Wood. William Lawrence Bottomley, Architect

Photographs by Samuel H. Gottscho

The possibilities in curtains and window draperies are so many that they cannot even be casually discussed within the compass of a short article. There are, however, certain generally applicable principles regarding their use that can be formulated. First of all, curtains and draperies should adorn and accent the structural character of a window; they should not modify or disguise it, unless it is fundamentally bad or lacking in interest. Second, they should not be made so important or overwhelming that they belittle the window itself and crowd it out of its proper place in the total scheme. Third, they should afford interest and contrast with the rest of the room's composition by means of color, texture or pattern, or by all three in combination. Fourth, when the window opening and its accompaniments are non-committal in character, or unduly meagre in detail, the curtains and draperies should add the requisite warmth and enrichment, but should conform to the structural lines of the opening. Fifth, when the window and the details of its framing are of distinct interest, the curtains and hangings should be kept enough in abeyance to let the fixed features speak for themselves.

If these general principles are kept in mind, they will prove a safeguard against inconsistencies and stimulate a more sincere and intelligent appreciation of the value of the window and its framing to the *ensemble* of interior decoration. There is such an infinite variety of fabrics that the plainest window can be easily brought into harmony with the decorative ideal of the room.

Contemporary Reminiscences

"The Best Stylist Now Writing English"; Dos Passos of New York; and Other Literary Matters

By BURTON RASCOE



Sketch by Courtesy of "Books," N. Y. Herald Tribune

Mrs. Edith Wharton, whose recent book "Writing Fiction," is cited as an agreeable essay presenting food for thought

MY revered master, Mr. Mencken, the venerable sage of Baltimore, who sometimes fires at Englishmen without waiting to see the whites of their eyes, about a year ago let go a couple of barrels in the general direction of Ford Madox Ford (née Hueffer). He wrote apropos of Ford's "Joseph Conrad: A Personal Recollection", the biographical importance of which he was quick to see, but he discharged a number of generalities about Ford's abilities as a writer which were obviously not based upon an adequate study of Ford's contributions to literature.

"This Ford," wrote Mr. Mencken, "has been a promising young man in England for thirty years. . . . Luck, I fear, is not with him; even his change of name has not got him anywhere. Half German and half English, he is a sort of walking civil war—too much engrossed by the bombs going off in his own ego to make much of an impression upon the rest of the human race. The high, purple spot of his life came when he collaborated with Conrad, and upon that fact, I dare say, his footnote in the literature books will depend."

It is quite true that Ford is more generally known at present through his collaboration with Conrad than through his individual work; but that, surely, is no more basis for judgment than the fact that when Conrad was first heard of he was known only through his association with Ford. Both situations were fortuitous: Ford was at first the better known because he was the brilliant grandson of a Pre-raphaelite painter and now is the lesser known because united critical opinion forced recognition of Conrad. In his book on Conrad. Ford records with a jesting deprecation that Conrad had come to him for literary help on the advice of someone who had told Conrad that Ford was the best stylist writing in English. Conrad enthusiasts have taken great umbrage at this simple statement, with a sort of Well-of-all-the-gall! reaction to what they regard as an impertinence.

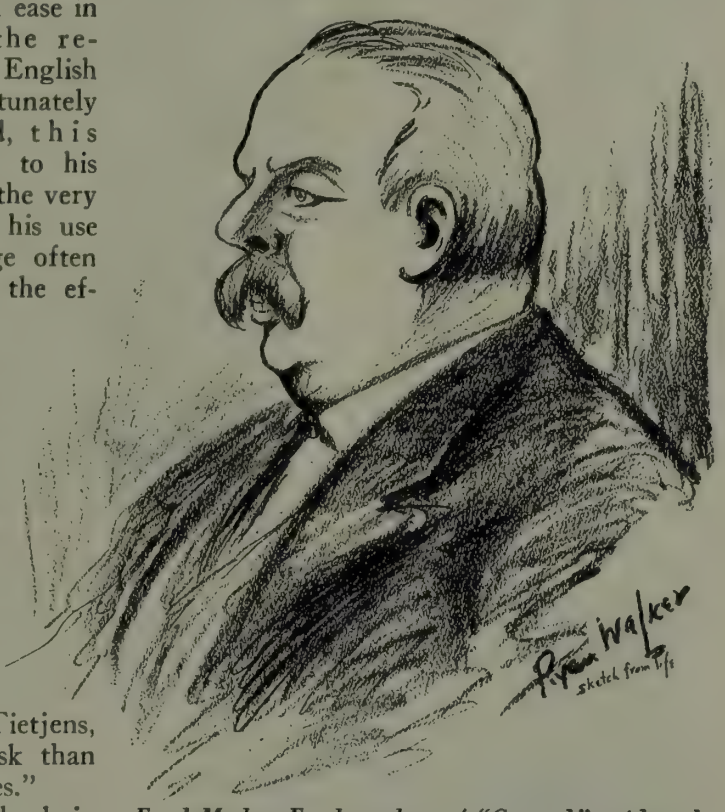
Now, not to put too fine a point on it, if Ford is not the best stylist now writing English, he is certainly one of the best. Only one writer, James Joyce, knows as much about the technique of writing English as Ford or is able to write perfectly in as many different manners. Conrad never came within miles of Ford's competence and ease in manipulating the resources of the English language. Fortunately for Conrad, this counted rather to his advantage, for the very uncertainty of his use of the language often contributed to the effect of occult brooding that gives a mystic charm to his work. It slowed up his sentences; and in prose literature as in music the retarding of the tempo makes for an effect of solemnity.

Finally, it is an open question whether Conrad ever wrote a finer novel than Ford's new one, "No More Parades." There are, of course, very few points at which the two writers meet and so it would be difficult to compare them; but Conrad never created a heroine as real as Sylvia Tietjens, and he never undertook a harder task than Ford undertook in "No More Parades."

"No More Parades" is the second book in a projected series, of which "Some Do Not" was the first. What he is doing in this series is recording the revolution that has taken place in the British social structure and the disintegration of a code of conduct—the code of the English Tory gentleman, "Waterloo was won on the playing field of Eton," etcetera, etcetera. The revolution, of course, had its economic origin in the break-up of the squirearchy which began before the war. The Tory code was once an effective club wherewith to beat creditors and tradesmen whenever one had no money; but the transvaluation of values which the war brought about and the shake-up of the haves and havenots put an end to that. The code had other, pleasanter uses, and, in the abstract, it made for nice amenities and a certain dignity of character when adhered to. But abuses of it, and a certain necessary hypocrisy which it involved, together with the progress of the democratic and feministic movement, brought about its ruin.

In "No More Parades" and "Some Do Not", Ford has presented Christopher Tietjens, a young man who is thoroughly imbued with the Tory ideal by inheritance and environment, and has shown him in conflict with situations wherein the code is a dead letter. What he was trying to do was not so obvious in the first novel. In "No More Parades" it becomes marvelously clear. Because of the critical misunderstanding, the first novel occasioned, Ford has found it necessary to write a preface disclaiming responsibility for the Tory opinions expressed by Tietjens in the story. That critics confounded Tietjens' arguments with Ford's private views is a tribute to the sympathy and insight Ford has brought to the creation of Tietjens. What is perhaps even a greater achievement is that he has accounted for Tietjens' adulterous wife in every particular. You understand why she despised Tietjens in one way and yet came back to him always because in another way she found all other men stupid or insipid in comparison with him.

In "No More Parades," Ford appears to have studied both Proust and Joyce with profit; but, as always, he is master of a technique with which others have experimented. There is writing in this book to make the judi-



Ford Madox Ford, author of "Conrad," said to be one of the best authorities on the technique of writing English

cious weep—with envy. There is every indication that when Ford has completed this series his fame will have grown as did Conrad's and that he, too, will achieve the distinction of seeing a uniform, collected edition of his work. When this occurs, it may surprise Mr. Mencken and some others to discover that Mr. Ford has always written with great distinction, even in "When Blood Is Their Argument," which he wrote, I believe, as propaganda while attached to the British Intelligence Service. It is the only book with such an aim written in those emotional days that was graced with beauty or with sense, even though Ford would now probably regret its fervor and hyperbole.

* * * *

The New York newspaper reviewers have given John Dos Passos a bad break on his new novel, "Manhattan Transfer." One of them

(Continued on page 88)

Plasterwork—A Mere Job or an Art?

Illustrated with Some Excellent Examples of Old and New Plaster Decoration for the Inner Part of the House

By ROGER WEARNE RAMSDELL

THE plasterwork in our houses may be either the result of an artisan's job, a mere job, well performed, perhaps, but with mechanical dullness; or else it may be truly a work of art. It may be either a source of constant delight and satisfaction, or it may be only an object of respectable, perfunctory aspect without one iota of compelling distinction. Which it shall be depends entirely upon our recognition of plaster resources and the demands we make upon them.

Whatever good fruits the Victorian era may or may not have brought forth, in certain particulars it wrought mischief that not even its most ardent apologists can defend. The Victorian age was not so wholly depraved and damnable as it is sometimes painted to us, but on one point of undeniable fact its detractors and its defenders must both agree. Its new-found toy was machinery, and each year machinery grew more perfect and skill in manipulation increased. It lost sight of the part that art and individual interpretation must play, even with the aid of the best machinery, and it gloried in multiple production by mechanical means, exalting it beyond and above all else. The craftsman, and the exercise of craftsmanship accompanied by intelligent treatment of design and due consideration for the nature of the material, sank into insignificance. Design appropriate to the genius of material was forgotten, craftsmanship and feeling for the nature of substance as a suitable vehicle for certain types of expression became atrophied, banality was standardized, and the conception of divers materials as fitting media for the display of art was lost. Good taste in externals became almost universally dormant, or perished altogether.



Rich plaster decoration in seventeenth century manner in modern London house

One of the materials that suffered eclipse and fell into undeserved oblivion during this period of abasement was plaster. Plaster came to be looked upon as just a purely utilitarian substance for decently coating the walls and ceilings of rooms. It was not expected to exhibit any more individuality or attraction than the laths and studding back of it, or the bricks, stones and mortar in the cellar walls. It was, indeed, so far as any thought of embellishment went, little better accounted of than plumbing, and the same artisan sometimes looked after both.



Detail of plaster work in window jamb in the hall of Harington House

Plaster *decoration,* as might be expected under such a state of affairs, was meagre in value and soulless in execution to the last degree. Hackneyed stock ornament, characterized chiefly by vulgarity or poverty-stricken invention, was ground out by the yard like so much Hamburg edging with which it was on about the same level in aesthetic merit. Oftentimes there was nought in the way of plaster amenity save a cornice of perfunctory and ill-considered, or unconsidered, moldings, and when there was anything more it was usually a bit of sprawling flamboyance, hard and unplastic-looking, that might have been done by an ambitious hod-carrier. City houses of the mid-nineteenth century can furnish horrible examples which are happily vanishing with city constructions.

This depth of degradation to which a once noble art had sunk was a long remove from the days of Classic antiquity when *stucco-duro* or hard plasterwork, of such admirable quality that some of it still endures in fair preservation, was wrought with the most finished artistry and won approval from a critical public as exacting in its demands as any the world has ever known. And the fresh impetus received at the Renaissance inspired results equally engaging.

The abasement of plaster work in the nineteenth century, though influenced by a combination of subsidiary circumstances, was chiefly due to the fact that the public, for causes already pointed out, had completely lost its plaster consciousness. It had altogether forgotten that plaster had once been held in high esteem as a worthy medium for the expression of art, and there were so many other things to engage attention at the time that it did not take the pains to inquire what the history of plaster had been. Appreciation of the *texture* of plaster was not then even dreamed of.

Fortunately, recent years have witnessed a re-awakening of plaster consciousness. Among all the revivals of other forms of decoration, and the eager inquiries anent styles and precedents, plasterwork has received a measure of attention. But it has been slower in coming into its own than other crafts. Plenty of people who wax keenly enthusiastic over the fine points of wood-carving, and would feel ashamed not to know the work of Grinling Gibbons, are not a little amazed to find that Grinling Gibbons was also a plasterer as well as a carver, and that Sir Christopher Wren left to him not only the execution but the *designing,* too, of many of his most important ceilings. There is still abundant room for a warmer and more thoroughgoing appreciation of plaster work, a clearer vision of what can be done with it



Plaster decoration ground floor hall of Harington House, Bourton-on-the-Water, Gloucestershire





and how far it can appropriately enter into our decorative reckonings. It was once a most valuable adjunct of interior architecture, and can serve it again just as well as it ever did when general recognition of its worthiness and scope shall have fully restored it to its rightful status, and due encouragement of a wholesome craft shall be seen in enlarged opportunities for its use.

At this, some chronic and constitutional objector will like as not observe mentally at least, if not audibly, that it is futile to hope for a return of the triumphs of old plasterwork because the trend of the present day is so much in favor of mechanical processes with mass production and so little disposed towards the patronage of individual craftsmanship; that the old plaster decoration was painfully wrought by hand, and that multiple production by means of molds dealt the plasterer's art



Walls plastered in reproduction of old parge with parge pilasters, frieze and cornice. Courtesy of Jacobson Mantel & Ornament Co.

Top of page: Living room with plastered ceiling finished in the manner of the Renaissance, Italian beamed ceiling

Detail of plaster work in an English eighteenth century ceiling: the decorative wall panels for this room are also in plaster relief



Plaster decoration on the walls and ceiling of a staircase at Warbrook, Hampshire, early eighteenth century

in this country a fatal blow.

The objection will not hold water, and the contention that plaster molds were, or are, fatal to art is erroneous. There is no good reason why there should not be multiple production through the use of molds and the process of casting, and the employment of cast plaster units is not in the least incompatible with the exercise of true artistry in the total of composition. The secret of it all lies in the *selection* of appropriate casts and in the manner of their *application* and *combination* in the total of composition.

It is all-essential that the right things be used in the right way. As a matter of fact, not a few molds were

Parge work decoration on ceiling and frieze of Manor house at Lower Swell, Gloucestershire



Plaster decoration in the Rococo manner in dining room of Harington House. The ornament in white stands out in relief against the pale blue ground

used in the golden age of English plasterwork and their assistance was by no means unwelcomed. Single isolated sprays and other *motifs* as well as parts of continuous patterns for pargework were often molded and cast independently and then set in place by hand. While much of the seventeenth century undercut plaster ornament for walls and ceilings, fashioned in high relief, was modelled wholly by hand *in situ*, a great deal of the eighteenth century ornamental plasterwork — nearly *all* of it from the days of the Brothers Adam onward — was formed in molds, so that it is untrue to say that the coming of molds sounded the death knell of art in plaster.

It is highly desirable, to be sure, that the accomplished plasterer should be truly an artist and able to model decorations in the moist plaster *in situ* but, after all is said and done, it is quite immaterial, so far as the ultimate decorative effect is concerned, whether the artist models his ornament in the moist plaster when it is in place on the ceiling or walls, or whether he does his modelling some place else, makes a mold from the model, makes a cast from the mold, and then puts



Eighteenth century plaster decoration on the ceiling and walls of hall at Harington House

the cast in place where it is intended to go, so long as the subject is *well* modelled.

If Giovanni da Udine had chosen to fashion his graceful plaster embellishments for the Villa Madama first as models, then to make molds from the models, next make casts from the molds, and finally apply the casts in proper combination, the *general decorative result* would have been quite as effective as it is with the ornament actually worked *in situ*. This may sound like rank Philistinism, of course, but it really is not. Although plaster ornament worked *in situ* often has a delightfully spontaneous quality, due to first contact in handling, in nine cases out of ten the observer, even after close scrutiny,

(Continued on page 84)

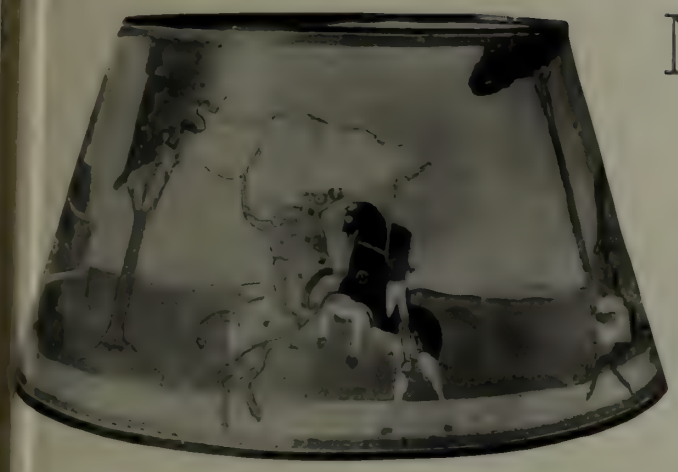
Plaster decorations on the ceiling of drawing room at Warbrook, Hampshire



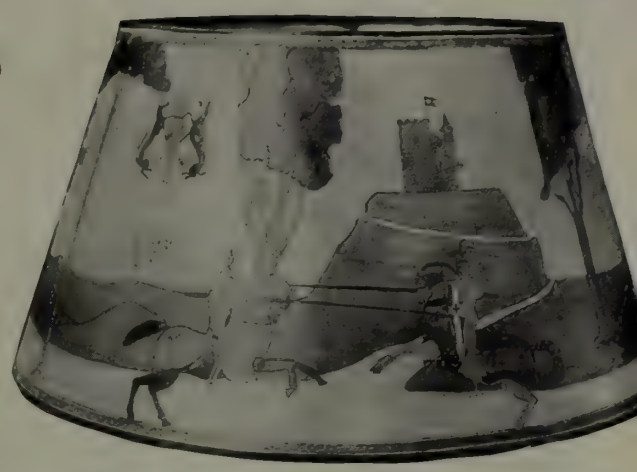


New Lamp Screens Show Mural Effects

Of Mediaeval Pattern and Translucent Coloring These New Decorative Accessories, Designed and Executed by a New York Sculptor, Fit Charmingly into the Background of the Modern Interior



Mediaeval mural motif marks this lamp screen owned by Mrs. Charles Cary Rumsey



Mr. Friedlander's murals show a keen sense of three dimensions in screen belonging to Mrs. Rumsey

OWING to the fresh stimulus experienced in all phases of interior decoration, it is quite natural that the lamp screen should come under the radius of its influence to a corresponding effect. The permanency of the feature offers an illimitable field for the decorator but its inclusion in settings of a sumptuous sort call for unusual treatment in order to create proper harmony in its environment. The most delightful possibilities are found to lie in the application of mural decoration to the parchment screen and the newest treatment of this increasingly popular adjunct to the home environment comes from among the ranks of high art.

The designer, Leo Friedlander, sculptor and mural painter, who is well known in the wider fields of art, being a winner of the Prix di Rome; originator and modeler of the twenty-eight bas-reliefs for the Chamber of Commerce, Washington, D. C.; designer of the Valley Forge Memorial and other notable commissions, like most geniuses, likes to ride a hobby as a relief from the more serious aspects of his larger work, which in this instance happens to be the elevation of the lamp screen to the realm of mural art.



Detail of cartoon of Mrs. E. H. Harriman's lamp screen showing method of the designer's work

According to Mr. Friedlander, there is no reason why a sculptor should not be a good mural painter if he but possess a requisite color sense. The sculptor starts off with the premise that lamp screens should be not only highly decorative in themselves but equally harmonious in their corporate relation to the general decorative scheme.

Mr. Friedlander works from the standpoint of the sculptor making a play for geometrical shapes and in this aspect of his decorative work he derives an important source of inspiration from Pierre di France whose rigidity of treatment, the sculptor avers, has much in common with the geometrical shapes in good sculpture. "My aim," adds the sculptor, "is not only to maintain the flat quality essential to mural decoration, but also to retain a keen sense of three dimensions."

This method of treatment is productive of the most charming results since the work partakes of the elements of each art and in addition suggests not a little the rich textile quality of old tapestry. The basic material of the new lamp screens, which are both spherical and semi-conical in shape, is parchment, but, being especially treated, assumes a semi-transparent appearance, the effect of which is heightened by the use of special pigments of a marvelously translucent quality and beauty of tone.

Some of the subjects adapted to lamp screens are abstract, others suggested by the decorative treatment of the room with which they are to be associated, but by far the most strikingly effective and picturesque are those inspired by the tales of the crusaders, mediaeval hunting scenes or motives of a similar sort that are pleasingly adapted to rooms of a distinctive type. And, while the screens are for the most part painted deep in key, they become high in key as the light passes through because of the peculiarly luminous quality of the pigments used.

Examples of Mr. Friedlander's work are widely distributed since their naiveté is unusually appealing and their decorative association in rooms of paneled wood particularly effective. Mrs. E. H. Harriman owns a number of exclusive designs as does also her daughter, Mrs. Charles Cary Rumsey. Mrs. Mary Burrell of Berkeley, Cal., and others are also represented in the list of those who find in the new lamp screens certain qualities closely related to the higher arts that lend a touch of distinction to any interior.

In his treatment of lamp shades, as in his wall murals, Mr. Friedlander's designs suggest an abstract conception of realism and, although nature is represented, it is shown in a broader, one might say a symbolic sense. Despite the fact, too, that there is a definite intimation of sculptural methods, this quality is restrained and toned down to produce the flat or structural appearance of mural decoration. In the matter of color, the tones of the decorative design, while lending an appearance of depth in an abstract way, are kept light enough in key so as not to produce a spotty effect when viewed in perspective.

The designs are all post impressionistic, but Mr. Friedlander's training from the model and from nature have placed him in a position to effectively develop his cartoons down to the minutist detail, but, at the same time, to make the detail subservient to the general tonality of the composition. Each of his designs has a central theme; each shade a story to tell and he treats his subjects in a most naïve fashion, with just a tinge of humor to relieve one of sanguinary aspect from any of the grim horror that might attach itself to such a motif.

That the scope of Mr. Friedlander's lamp shades is very broad may be judged from the fact he recently filled a commission for the captain of an ocean liner, the type of decoration depicting the various scenes in the life of a seafaring man. To idealize the hunting season, a cartoon of the sort done for Mrs. Harriman must make an inevitable appeal. The fireside and the soft-shaded lamp have a peculiar affinity from which an infinite number of lovely subjects may be adduced.

So, despite the fact the lamp shade is by far the most prevalent and the most popular of decorative adjuncts for the home today, Mr. Friedlander feels it is still in an embryonic state. Since the electric process of illumination has come to stay, the high-class, artistically conceived, lamp shade is worthy to be preserved, and there is no doubt but that the near future will show that greater numbers of artists are giving it more serious attention.



Tales of the Crusaders inspired this screen owned by Mrs. Mary Burrell of Berkeley, Cal.

Interpretation of New England "Salt-Box" House

n This Demure, Small Dwelling Built for Two, at Kew Gardens, L. I., Is Embodied the Mellow Qualities of the Early American Farmhouse



Dwight James Baum, Architect *Photographs by Samuel H. Gottscho*

The quaint character of the "salt-box" type of early New England is embodied in this shingled dwelling designed by Dwight James Baum for R. L. Bates

NTERPRETING the Colonial in terms of the small house lays a peculiar burden upon the shoulders of the designer, for no matter how wide his audience, how verse or pleasing his general style or that he s a wealth of lovely old examples from hich to draw inspiration, he runs the risk of sing in the process that indefinable indiduality which is the essential charm of the pe, unless he has a special flair for the simple mes of our forebears as has Dwight James aum of Riverdale-on-the-Hudson who s embodied in this delightful small me, designed for R. L. Bates of Kew ardens, L. I., all the flavor of our imitive architecture.

The term Colonial has, unfortutely, been used interchangeably to signate every style of early American elling, from those "built around e chimney" to the stately and dignid mansions of Salem or Portsmouth, signed in the spirit of the late eorgian by the master craftsmen of ew England, until it has led to conion in many minds. But the quaint t-box type, of which the Bates house a modified form, belongs to that class early dwellings native to the soil hich grew out of the physical and matic conditions confronting the rly settlers, of which there are still ny lovely existing examples.

Up on the Cape and throughout ew England one may still find these llow, weathered relics of early days, ighed down with the burden of vancing years, or furbished up by ne lover of the antique to carry on traditions in a new way. But, ether found locked in the embrace tall forest trees with whom they e grown old together; standing in serene isolation beside an old country road or, in modern guise, gracing a more formal site in a city suburb, they inevitably possess a perennial charm.

The salt-box style, so named for its resemblance to the old fashioned culinary receptacle of the New England kitchen, finds pleasing expression in the demure, wholesome and compact small dwelling at Kew Gardens. Although a modification of this piquant type, it has the same lovely qualities proceeding from grace of line, beauty of proportions and the innate suggestion of bounteous hospitality which is part and parcel of the architecture of the period. It has the same weathered shingles, slightly stained, to cover the walls and the split stone chimney which, in many sections of New England, took the place of brick.



Classical doorway of the Bates' house expressing, in concrete form, the architectural qualities that endear us to the Colonial

The soft grey green of the solid wood shutters and the shingled roof strike the only modern note in the color scheme. The roof, sloping sharply at the rear almost to the ground, gives the style historical emphasis and the many small-paned windows, the human touch. The main entrance expresses, in concrete form, those rare architectural qualities which, after nearly two centuries have passed, still possess the power to compel the admiration and incite emulation.

Built for two, the plan of the Bates house differs to some extent from one designed for a large family and while there is a small, conveniently efficient kitchen—and a very gay and inspiring one with its pumpkin yellow decorations — the living room occupies most of the main floor area, except for the space filled by the garage. Access to the latter is had from the kitchen by way of a small rear porch.

Early American pine, profusely used in the treatment of the living room and for the interior doors, strikes a modern note lending the house its very novel and appropriate name of "Slivers." This native material, weathered to the tawny pumpkin color of old wood, so appropriate for the New England farmhouse style, gives a certain cachet to the interior, with which the old mahogany, braided and hooked rugs are in pleasing accord.

The second floor space is divided into three bedrooms and two baths. Here again the trim is rough sawn pine but the walls are papered. The entire house throughout is marked by great simplicity, entirely in keeping with the spirit of the design and comprises, in its entirety, a particularly happy expression of Mr. Baum's inherent sympathy with houses of the early American type.

It is always interesting to try and trace the influence of conditions in the New World upon the ideals of architectural traditions brought by the Colonists from their homes across the sea and to note the precise manner in which our own early craftsmen tinged the new work with the influence of the old.

That much of the early construction was based on peasant motifs is without doubt, for we find many evidences of the translation of European ideas which were, for the most part, modified to meet the conditions of life here in an early day. For at no time do we find a blind application of Old World styles, but rather an adaptation to suit the needs of new dwellers in a strange land.

But underlying all our native work is the outstanding factor of honest workmanship and high ideals with which our early builders were so strongly imbued. Like a strain of fine character that sometimes dominates the impulses of an individual, we constantly see this honesty of purpose cropping out in the characteristics of native American architecture.

It is to be noted in the fine lines and pleasing proportions of many an ancestral relic of New England; in the strength and sturdiness of its walls; in the inspiring pitch of the roof or the lovely long sweep in a house of the salt box type; but, above all, in the extraordinary delicacy and beauty of treatment accorded the main doorway, often awarded greater attention than the simplicity of the house itself would seem to warrant.

But this decorative emphasis imposed upon the dominant feature of the main façade serves to show how truly important the entrance was in the eyes of the builders and that no amount of toil or labor expended upon it was lost, but that it all redounded to the glory of the home. In those days, the doorway was something more than a mere architectural embellishment of the façade or the keynote of the general scheme, but stood for a creed and was a concrete illustration of those delectable human motives of hospitality and good-will and proclaimed its faith in the verities of life, not its artificialities.

It is for this reason true lovers of the Colonial urge a return to the ideals of our forefathers, well knowing that in following in their architectural footsteps the present generation can't go far astray. Thus it is that the American Colonial, so called, has so much to offer the prospective builder of the small house along the lines of grace, pictorial beauty and fundamental honesty, and it were futile to seek further a simple type to adequately fill our domestic needs when such a wholesome and pleasing expression as the one illustrated is available. Patterned after the early American farmhouse type that grew out of the soil, it supplies all the essential qualities of a real home. Floor plans of this house are shown on page 98.



The pine staircase, sheathed in the same native wood, mellowed to give the look of age, emphasizes the simplicity of the type



Early American pine panelling distinguishing the wall treatment of the living room, lends cachet to the interior and creates an harmonious background



Colonial furniture of native wood, with complementary accessories, carries out the effect of primitive simplicity in sympathy with the architectural design

The Niche as a Diverting Incident

Its Place in the Architectural Composition of a Room and its Value as a Decorative Feature

By COSTEN FITZ-GIBBON

THE niche is a feature of interior architecture the agreeable possibilities of which we are prone either to belittle or even to overlook altogether. Now and again, an architect will be-niche a room with the half-hearted approval of his client, but such grudging tolerance is not conducive to the best results of which niches are capable. In their treatment of niches the folk of other generations were wiser than we. It will not justify their existence, for features that are merely whimsical and exist without a reason, for their being can scarcely be taken seriously or be expected to receive much consideration as desirable incidents of interior architectural composition and decoration.

Like many other things, the niche in the wall served an altogether utilitarian end at first and later became a recognized item of composition and a focal point of decorating interest. In its initial stage it was an unadorned cavity in the wall where various objects could handily be placed for ready use—a candlestick, a lamp, a jug of water or, perhaps, in some lowly cottage, the image of a patron saint or Madonna.



Dining room with tiled cupboard and lavabo in Saborit House, Argentona. From "Spanish Interiors and Furniture"; Byne & Stapley. Courtesy of William Helburn, Inc.

Later, as a domestic shrine, it received a degree of decoration to emphasize its presence and position, and thence onward by gradual steps of transition, as cupboard, washing or drinking place, or shrine, it attained a recognized status and received appropriate decorative treatment. We have, then, three definite functions the wall niche performed and it was variously developed according to these purposes. In one of its latest phases as a receptacle for china or other choice objects of special pride and care it really combined two of its earlier functions; it was an open cupboard with shelves and it was also, in a sense, a shrine for the display of porcelain, glass, silver or marble household "Lares and Penates."

In earlier Italian interiors the niche as a shrine was a common feature. It was often closed in with doors that were embellished with painting and gilding, and it formed a conspicuous item in the fixed decoration of the room, the enrichment of its front standing out in sharp contrast to the austerity of the plain walls. One of the rooms in the Davanzati Palace in Florence has such a niche, and the pictures of this room are familiar through the agency of the well-known Alinari prints. Shrine niches of this same sort, too, may often be seen in the rooms depicted in the paintings of the Italian primitive school. Some of them are open, without doors, and exhibit various items of surrounding ornament; others have doors decorated in the manner of the old triptychs, and were of imposing aspect whether the doors were open or closed.

Another early Italian use of the wall niche was as a place of ablution. In the days when fingers did much of the duty now performed at meals by knives, forks and spoons, hand-washing before and after meat was highly desirable, if not, indeed, absolutely necessary, unless people were to emulate the bearish habit of licking their paws, which would have been neither appetizing nor polite. The mediæval and Renaissance Italians were always very solicitous about the refinements of life, so far as they were known and understood, and for ablutions at meal times they made lavabos in



Corner cupboard in the Tyler House, Branford. From "Early Connecticut Architecture," J. Frederick Kelly. Courtesy of William Helburn, Inc.



Marvelously tiled cupboard and lavabo in an ancient dining room in Argentona. From "Spanish Interiors and Furniture"; Byne & Stapley. Courtesy of William Helburn, Inc.

be amiss, therefore, to review the niche's function and the sorts of niches that have been held in esteem at various periods and in various places.

The niche is not peculiar to any one country, period or style. Even if it were, that would not make any difference for modern American architecture is eclectic and draws from all sources, adapting this or that feature to its own special purposes. That, indeed, is why American architecture has forged so rapidly ahead and exhibits a vital quality that is notably lacking in the modern architecture of some other countries.

The wall niche has been used in all countries, at all times and in all styles, so that if precedent is desired, precedents of every type and period can easily be discovered. But it is not well to pin ourselves to precedent too slavishly. It is better to have a broad acquaintance with precedents, and then use them as a basis for combination and adaptation to suit our own special requirements and tastes. Before surveying the general field, however, it is worth while to note the sundry purposes to which wall niches are put, the purposes that

wall niches such as that shown in one of the illustrations, a niche that graces the dining-room of an old villa just outside of Florence. A little cistern, concealed within the wall, supplies water for the faucet set in the bit of marble sculpture where winged *putti* gaily preside over the cask between them. The bottom of the niche is hollowed out into an oblong basin and is drained by a pipe.



Shell-headed and painted plaster niche in a modern dining room. Peabody, Wilson & Brown, Architects

How exquisitely the sure decorative instinct of the Renaissance prompted the enrichment of such lavabo niches may be gathered from examining the delicate detail of the carved pilaster capitals and frieze which suggest the manner of Mino da Fiesole to whom, as a matter of fact, not a little of the stone carving in Florentine domestic interiors of the Renaissance is attributed. Lavabo niches of this sort, decorated with a great variety of *motifs,* are common features in old Italian



Lavabo niche at Villa La Pietra, Florence. Fifteenth century work, carved in stone. From "Villas of Florence and Tuscany," courtesy of J. B. Lippincott Co.

houses, even in houses of exceedingly modest size. They contribute a distinct character and their value on the score of decoration can readily be appreciated. Curiously enough, in a small panelled room in Hampton Court Palace, there is a wall niche equipped as a lavabo. This usage, however, was not common outside of Italy and Spain. In the latter country the niches, whether for ablution purposes or otherwise, were often gorgeously decorated with multi-colored tiles in the peculiarly Spanish manner. In France the lavabos were not usually built into niches, but were made of metal or faience and were contrived to hang on the wall.

During the later Renaissance in Italy, with the humanistic and oftentimes rather Pagan tendencies then in vogue, the shrine wall-niche was converted into a point of vantage for the display of sculpture in the shape of an effigy of some classic hero, god or goddess. This transference of purpose can be seen in the hallways of some of the stately villas designed by Palladio for the Venetian nobility where the figures in the niches were an important element in the austere scheme of decoration. The shadow in the niche made an excellent background for the statue or bust and threw the subtle elegancies of its modelling into sharp relief. In this way the niche, besides framing in the sculpture appropriately, made a far better and more sympathetic background than the flat surface of the wall could have given.

This 16th Century Italian practice supplied the direct inspiration and precedent for the 18th Century English use of wall-niches in the same way. With the enthusiasm for Palladian architecture that swept over England, fostered by the efforts of Lord Burlington, it was natural that the wall-niche should be adopted and used in the way Palladio and his school used it. Nor were the English followers of Palladio blind to the value of the niche as a backing for sculpture.

When the fever of extreme Palladianism had abated in England under the impetus of a newer mode, the Brothers Adam and their contemporaries held on to the wall-niche and made frequent and highly effective use of it in their schemes of interior treatment, placing busts, full-length figures and vases or urns of chaste classic shape where their lines would be accentuated and silhouetted against the shadows of the concaved surface behind them. And so the Palladian wall-niche of the 16th Century was the immediate progenitor of the wall-niche that retained its hold in England and America until after the early years of the 19th Century.

While the direct imitation of the Palladian manner was responsible for the particular phase of wall-niche just noted, adapted, modified and, so to speak, "naturalized" Palladian influence led to the creation of another sort of wall-niche. The fondness for wood-panelling in England, and carved wood ornament, prompted the contrivance of niches as a part of the panelling system and their appropriate enrichment with details carved in wood. At the same time, the porcelains of the Orient were becoming known and were highly prized. Indeed, the passion for them was soon to become a veritable "china mania."

It was but natural that the beautiful porcelain vases, bowls and platters, which the people could get with ever-increasing facility, should be installed in the place of honor afforded by the niche, in lieu of the sculpture that was less easily obtainable. This niche, which found its way into England and the American Colonies in the latter part of the 17th Century—it was really a pre-Palladian development, though derived from the same Classic precedent—became the vantage point for the homely household gods of china, silver, pewter, and glass instead of sheltering the effigies of cold Pagan deities. The china and silver "Lares and Penates" had to be drawn

(Continued on page 102)



Late seventeenth century niche in deal paneling, the head, the brackets and the base richly carved. Courtesy of the Victoria and Albert Museum, South Kensington

Delectable Mountains of Current Drama

By LOUIS KALONYME

WHAT is condescendingly known as the little theatre movement lately has been the gaping target for some harsh but unanswerable critical truths. Smart Alecks of criticism have wept saltily and disappointedly in smart places, and solemn gravediggers have justifiably called darkening spades black shovels. The sum of these aggrievements is that the little theatres are now presenting plays as hackneyed, and, if possible, more mediocre than those offered by their Broadway big brothers. Experiment, a brave word, is being used to cold-cream dry dramatic carcasses into that youthful glow: Expressionism, a German word, is being used to flood cramped stages with electrical symbols and platitudinous problems.

Now though my amens are streaked through the lamentations of the preceding sentiments, I believe, nevertheless, that one hallelujah is in order. Briefly, that lowly as they have seemed this season, one can still go to any of the local little theatres and not unreasonably hope to find a notable play such as "The Dybbuk."



"In the Synagogue," an aquarelle by Marc Chagall, a painter of old world Hebrew scenes such as are shown in the settings of "The Dybbuk." Courtesy of the Reinhardt Galleries



Mary Ellis as Leah in "The Dybbuk" at the Neighborhood Playhouse

Photograph by Drix Duryea



Photograph by Francis Bruguiere

(At the left) — Augustin Duncan and Jose Ruben in "Merchants of Glory" at the Guild Theatre

Delectable, perhaps, is not the precise word for "The Dybbuk," even though that unearthly Ghetto play is preoccupied with the Celestial City. For the City it envisions is an ascetic Nirvana, a dark purgatory, and not the golden space celebrated and promised so trustingly by John Bunyan in his "Pilgrim's Progress." I was not, however, thinking of the mystical theme of this play by Ansky, as of its presentation by the Neighborhood Playhouse group. That production easily was the delectable mountain of the theatrical month which saw the lusty teamwork of the Moscow Art Theatre Musical Studio and Morris Gest and Eugene O'Neill's romance "The Fountain."

The imprisoned life of the Ghetto, with its narrow streets stumbling blindly in ghastly twilights, always has fascinated its dwellers, especially those of its sons possessed by the creative demon. Oppressive discriminations, and the stalwart fanaticisms of their fathers and their enemies, have not blinded these sons to its dark, ugly beauty. It was out of this racial nostalgia that Ansky wrung "The Dybbuk." In that glowing play he has resuscitated this passing world—it still lingers in Central Europe—with its ordered delirium and systematized mysticism. The story is a distillation of Jewish folk lore and is concerned with the struggle of a young Talmudical student to possess his love in this life or the next. Thus, the play's original title: "Between Two Worlds."

(Continued on page 82)



Photograph by Muray Studios

Ann Harding in "Stolen Fruit" at the Eltinge Theatre



Photograph by Muray Studios

Jane Cowl in "Easy Virtue" at the Empire Theatre



A bas-relief by Mateo Hernandez cut directly without plan or design to work from

An Old and New Salon in Paris

A Spanish Sculptor Leads in the Salon d'Automne. The Writers' Salon Is a New Idea Originated by Andre Warnod

By ALLAN ROSS MACDOUGALL
Our Paris Correspondent

THERE is no two ways about it. Paris has had its fill of art this year of Our Lord 1925. One Salon succeeded another: innumerable private galleries were constantly overcrowded with the works of local and foreign talent; and up until the windy month of November the Exposition of Decorative Arts kept its monumental gates wide open. The last Salon—called the Autumn Salon because it usually opens and closes at the beginning of winter as a local wag once said—has just closed and as the year dies a new and very miniature Salon is born: The Salon des Ecrivains.

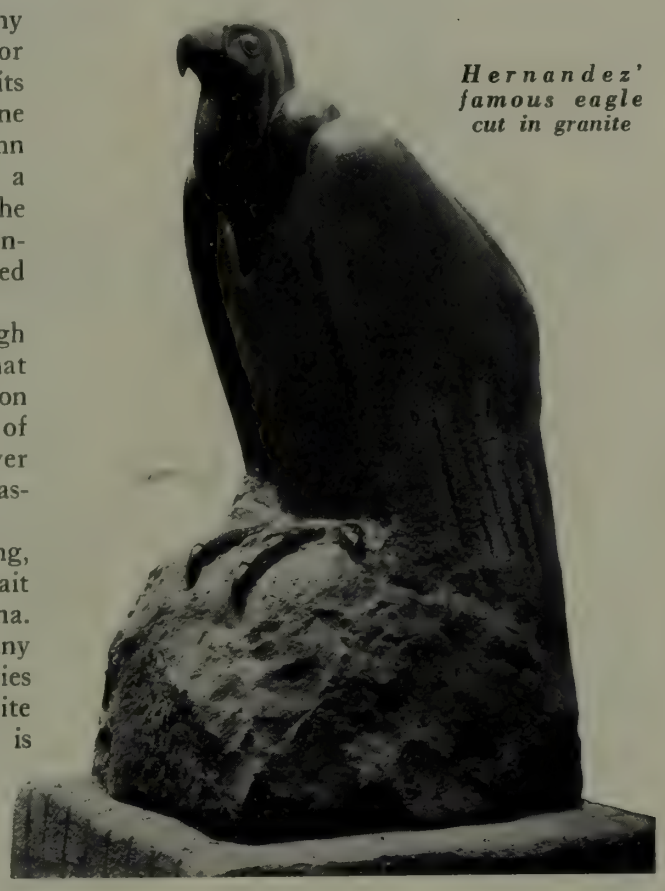
Doubtless because of the gigantic effort put out on the all-embracing Decorative Arts Show, the Autumn Salon was not of first rate importance this year. There were many notorious "Absents." Among those who did not exhibit for various reasons were: Bourdelle, Raoul Dufy, Braque, Maurice Asselin, Albert Marquet, Dunoyer de Segonzac, Utrillo, Dufresne, Jean Marchand. But to balance that group which contains some of the most authentic artists of the epoch there were many notorious "Presents." There was Pierre Bonnard and Henri Matisse among the older painters and Pedro Pruna and Jacques Mauny among the more promising *"Jeunes"* to mention only a few names.

As always, in these large Paris shows there was a host of nudes in every conceivable position and a wealth of bad imitations of Picasso, Dufy, de Segonzac and other masters of the hour. But passing these works by with a tolerant air of one who has seen *"bien des autres"* in his day there is much of interest and amusement to be found in the dozen or so large rooms in the Baraques des Tuileries.

In the old days it was the fashion for the young American artists to exhibit in America scenes painted around Barbizon and the Brittany coast. Nowadays, the tables are turned, for no Salon in France is complete without its quota of pictures of the American scene painted by European artists. In the Autumn Salon there were three worthy of notice: a New York sky-line vigorously painted by the Polish artist Irene Hassenberg and two synthetized New York scenes by a very talented young French artist, Jacques Mauny.

In one of the rooms looking as though frightened out of her wits by something that was "making each separate hair to stand on end" hung a large poster-like portrait of Madame Alla Nazimova by the super-clever Van Dongen. A most hallucinating and fascinating picture painted with great verve.

Contrasting strangely with such a flashing, restlessly modern canvas was the portrait study by the young Spaniard Pedro Pruna. His picture *"Manola,"* although not by any means up to his best work, has all his qualities of dignity, sure line and rare color. Despite the influence of Pablo Picasso, which he is happily gradually throwing off, this young man—he is not yet twenty-one—is marching breast forward to certain success. Last year the clever Diagileff commissioned him to do the decors and costumes for George Auric's ballet *"Matelots."* They have had a tremendous success with the Russian Ballet public in France and England. At the present moment as I write London, after Paris, is acclaiming his one-man show of paintings and designs. New York will have its opportunity in the Spring.



Hernandez' famous eagle cut in granite

Among the many "pictural" canvases was the large study by Quelvée "David Dancing before the Ark," inspired, doubtless, by the cantata "le Roi David," written by the modern musician Honeggar and which is now having as many performances in the French concert-halls as the overworked Symphony in D of Cæsar Franck. Although lacking the noble quality of the musical work, Quelvée's picture is, never-

(Continued on page 100)



"Black Panther" by Mateo Hernandez cut directly in a piece of diorite. This forceful creation won the Grand Prix

The Sculptor's Art in Automobile Radiator Caps

These Are Some of the Most Interesting Designs That Have Been Made Recently for the Radiator Bar Caps

(At the right)—Water cap for the Diana Motor Car, an exceptionally graceful design



The first emblem ever designed for an American made car. This was planned in 1914 by W. Cowley Russell, Jr., made of solid cast Britannia metal, nickel-silver plated, and is used only on Pierce-Arrow cars

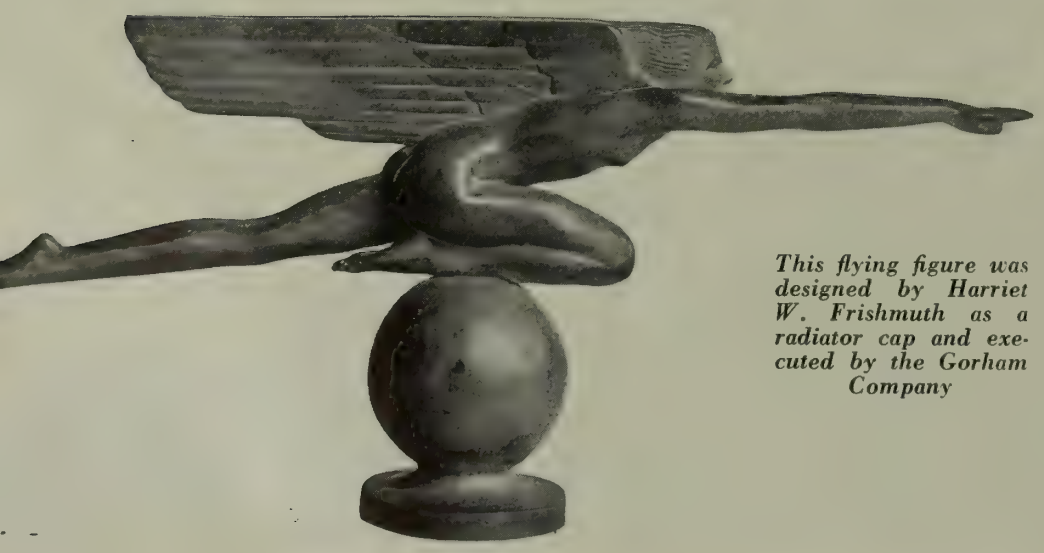


Other famous radiator caps will be shown in our March issue

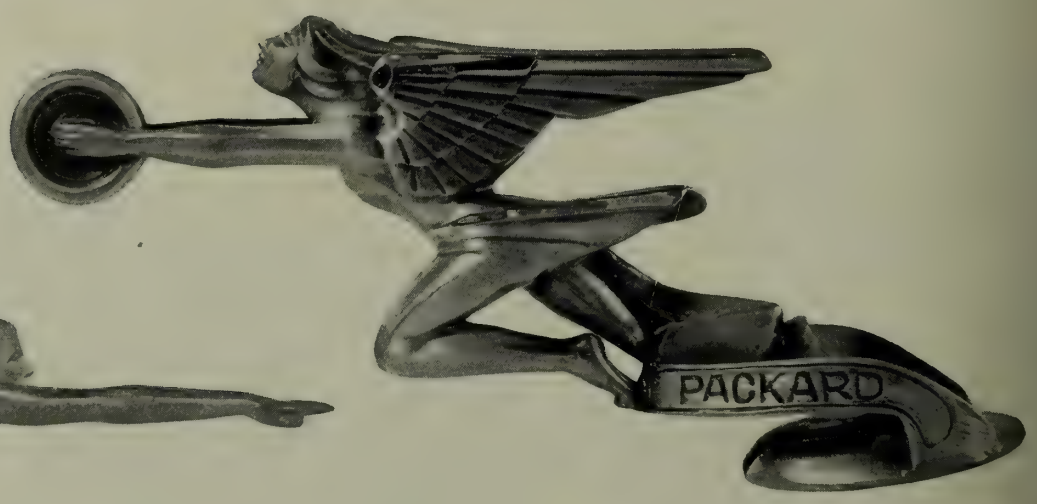
The radiator caps shown here for the Diana, Pierce-Arrow, Packard and the Willys-Knight cars can be secured through the manufacturers and branch offices; Miss Frishmuth's from the Gorham Company



The radiator bar cap for the Willys-Knight car originally designed in 1923 by the Willys-Knight engineers



This flying figure was designed by Harriet W. Frishmuth as a radiator cap and executed by the Gorham Company



Designed and planned by artist members of the staff of the Packard Company

The Beauty of an old Portuguese Quilted Embroidery lives again in this Silk Brocade





Resplendent court costumes added to the grandeur and formality of life in 16th Century Lisbon

HOW they added to the splendor of court life—those magnificent silks of the Renaissance, shining with silver and gold, rich with precious embroideries!

When the wealth of all the world began to pour into the coffers of Europe, Portugal rivaled in luxury the court of the Doges. Some of this splendor found its way into the rich Portuguese embroidery that inspired this brocade.

In this delightful modern version of an ancient fabric, stems and leaves gleam with golden color against the lights and shadows of the irregular ground. Skilful modern weaving has produced the texture once achieved by quilting. The floral pattern with its pinks and buttercups and "blue eyes" reminds us again of Portugal's close association with England.

The grace of a Queen Anne settee or a Chippendale chair is enhanced by a covering of this unusual brocade without losing its essential English charm.

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This booklet will be sent without charge upon request. Address Department B-2, F. Schumacher & Co., 60 West 40th St., New York, Importers, Manufacturers, and Distributors to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, and Paris.



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This is indicated not only in the enormous les recorded in building material, but also the equally enormous purchase of building uipment, furniture and fittings for homes d public buildings. Hence when we read the report sent out January 1st by G. L. iller, President of G. L. Miller & Co., eal Estate Board, Underwriters, that approximately six billion dollars were spent in is country in 1925 for building operations, e realize that this sum is only the beginning a financial activity that is put into operation in this extraordinary increase in the erecting of huge apartments, houses, manufacturing buildings, etc.

We are also informed by the same reliable authorities that the building industry now faces stabilized conditions, that the outlook for 1926 is hopeful to a degree, that there is every chance that we shall equal the six billion peak again in building activities.

It is a very interesting matter, the immense variety of business operations that are connected with the building of a home, a school, a church, a college, a factory.

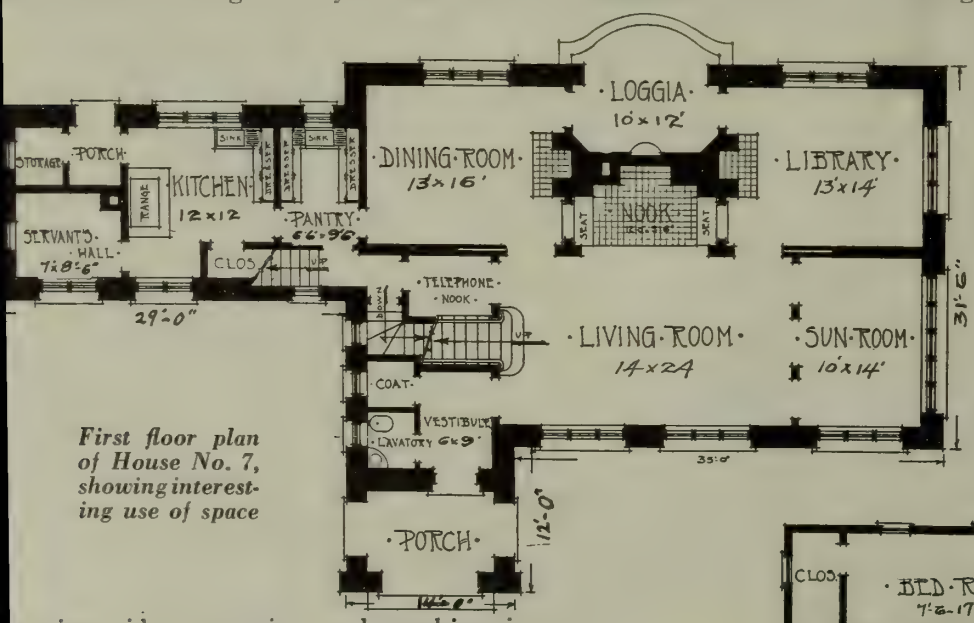
First the actual building materials, brick, stone, plaster, wood, tiles, slate, asbestos, then the inner construction involving metal lath, hollow tile; later the finish of the walls, the floors, the ceilings, the trim, the enormous variety of equipment for heating, plumbing, lighting, the fittings of bathrooms and kitchens, and the final purchase of furnishings and furniture.

This is so vast an enterprise that we are left breathless over the figures that would be involved if one could put on record the amount of money spent every year in the completion of the great building enterprises. As yet, to

(Continued on page 72)

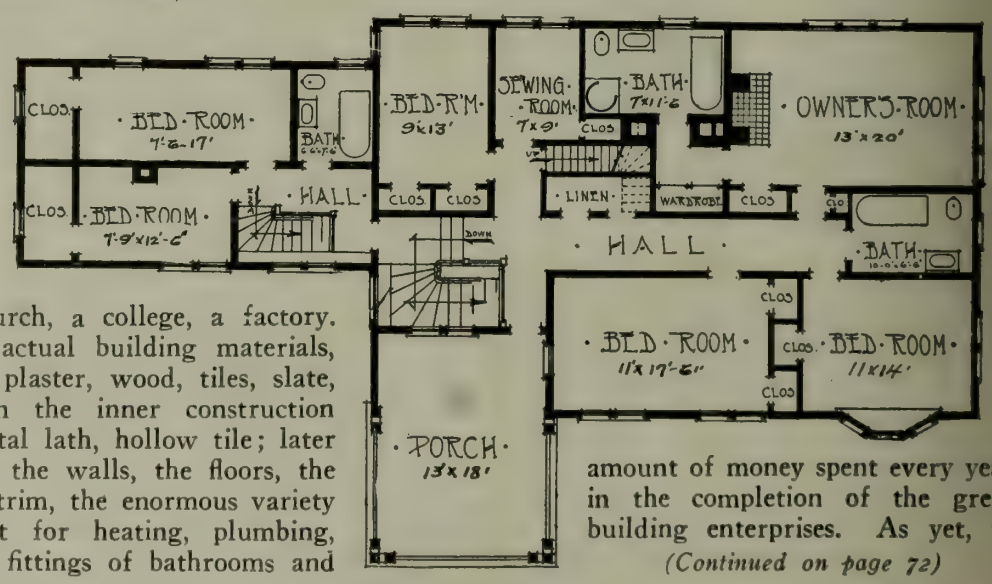


An interesting variation of window detail in House No. 7



First floor plan of House No. 7, showing interesting use of space

Illustrations of this article are from houses designed by George E. Fowler, Architect





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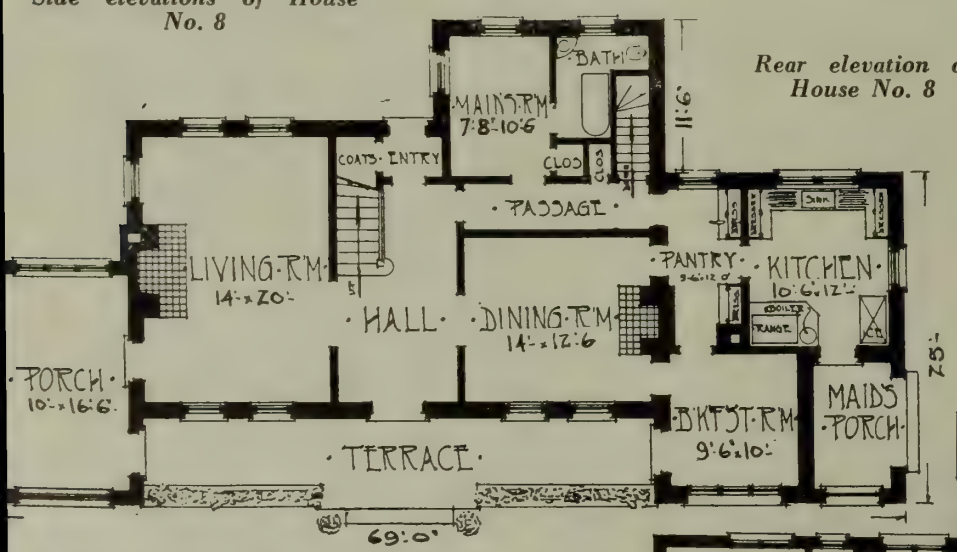
A medium-sized house of brick. House No. 8

y knowledge, this has not been accomplished, but the outlook surely eems without boundaries.

It is because of our very great interest in the home-making side of fe that ARTS & DECORATION has established this home service depart-ient. We believe that the thinking people of this country are not oing to be satisfied in the future until the majority of them have cquired homes of their own. It is a curious reaction we are going hrough from the old days of indifference to home life. Women

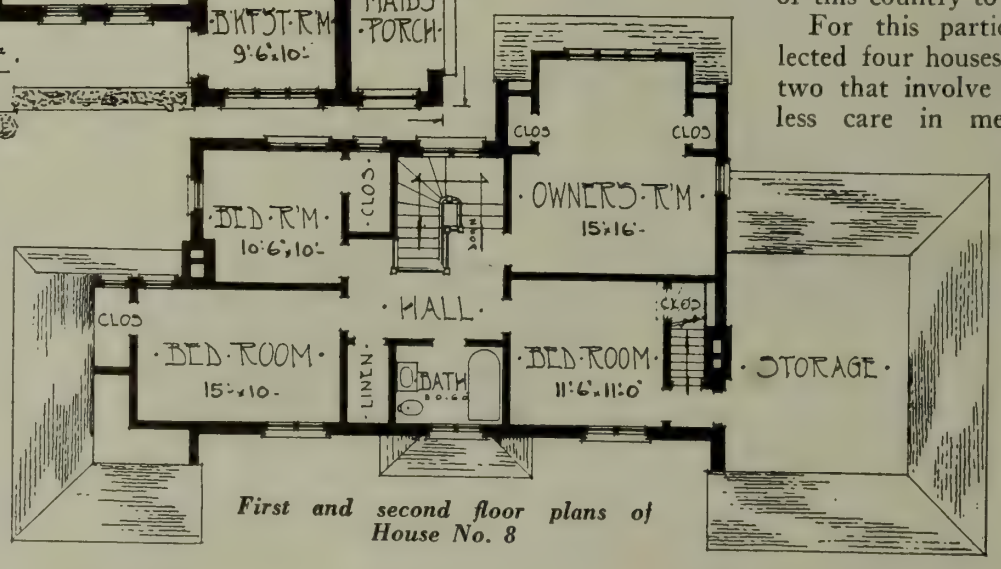


Side elevations of House No. 8



Rear elevation of House No. 8





First and second floor plans of House No. 8

nt backgrounds to their lives to-, and men like the idea, too, ere is something curiously naked ut an existence that is not lived least part of the time in its own ironment, in surroundings created an intentional background. Also this country there is an increas-interest in outdoor life. We have ealthy desire to walk and swim play games, and in a way house-k done in a charming home, in-telligently planned, is a bit of a game, too. We are no longer satis-fied with just an historical background for our existence. We want our children to grow up in their own homes. We want them to understand the value of beautiful surroundings. We believe that this is important for the people and for the country.

Of course, I do not mean that generations past we did not do some very fine things in the way of architecture in this country. New England, New Jersey, Pennsylvania and the South achieved a type of building that has become famous as Colonial architecture, but a decade or so ago, we reacted from this very badly. No one seems to know just what happened to us, but we certainly put our faces in the sand and permitted the thoughtless to erect structures that we can only regard at present as humorous.

Today, however, the home idea has become a very important thing to the nation and domestic architecture in this country is perhaps the most significant in the world. Our modern architects have created an ideal of home comfort that has never been surpassed.

It is the purpose of this department in ARTS & DECORATION from month to month to show medium-sized homes that meet this ideal, that are luxurious, convenient, gracious, not too difficult to take care of, that in fact are planned to help meet the domestic problems that are facing every homemaker from one end of this country to the other.

For this particular issue we have selected four houses—two medium-sized and two that involve less money invested and less care in meeting the housekeeping burdens.

MEDIUM-SIZED AND STONE CONSTRUCTION

The first one, number seven, is a two-story-and-attic house of stone and half-timber construction. There is a charming outline to this house, the whole sense of it

(Continued on page 77)



CORAL GABLES

Miami Riviera

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GEORGE E. MERRICK



New York Galleries, Inc., Decorators

A ROOM of architectural distinction, the Spanish interior sketched above possesses, withal, the human quality of *livableness*—a result achieved through restraint in ornament and the grouping of diverse yet harmonious objects.

¶ Such an environment, endowed with the charm and interest which companionship serves only to increase, finds varied and happy expression at these Galleries in a profusion of fascinating ensembles. These groupings suggest the skill with which our decorators and cabinetmakers interpret the spirit of those leisurely days when the treatment of the background and each decorative detail was considered no less an art than the selection and arrangement of the furniture.

¶ A fitting accompaniment of these decorative suggestions is the extensive exhibit of furniture and related objects: Hand-wrought reproductions, in which all the characteristics of olden-time workmanship are retained many notable examples of antiquity intriguing ideas for lighting old documents in fabric and leather rare bits of pewter, crystal and wrought-metal—these and countless other objects make of the Galleries a haven of delight for the lover of beautiful things.



New York Galleries

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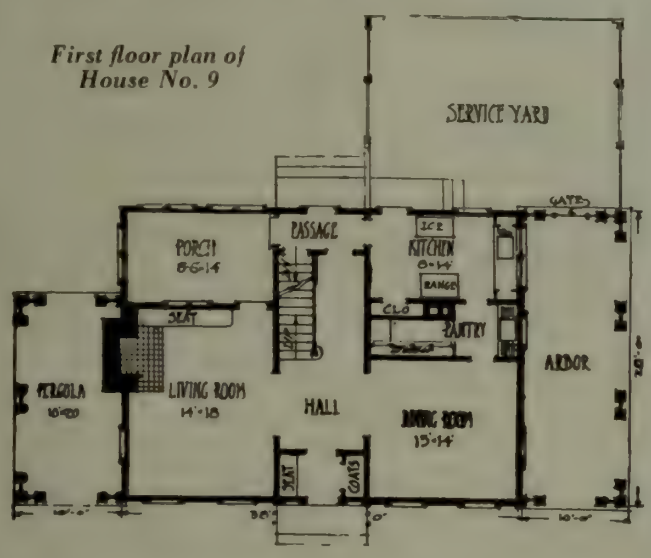
A Dutch Colonial cottage. House No. 9



A small family cottage. House No. 10

being wide and low to fit a level lot. There is variation in the type of window which gives a curiously picturesque effect. The servant's quarter has been segregated in a most satisfactory manner. The servant problem cannot be solved today without the aid of the architect. It is within his power to arrange the rooms so intelligently that housework becomes comparatively easy. The great chimney in this house has been very interestingly arranged, so that there are open fires in the living-room, library and dining-room, as you would see from a glance at the plan. The space in this dwelling is so admirably arranged that the utmost convenience and comfort is accomplished without in any way cramping or lessening the air of spaciousness and charm.

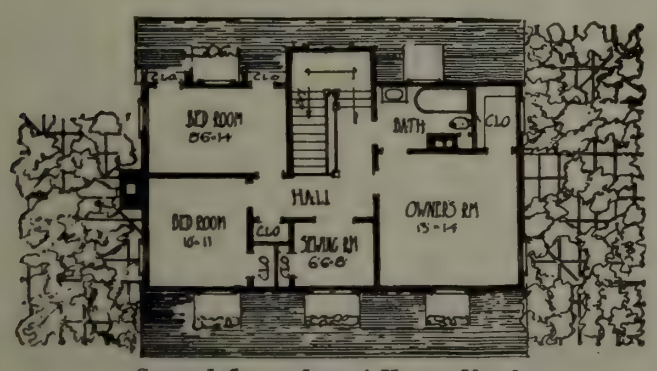
First floor plan of House No. 9



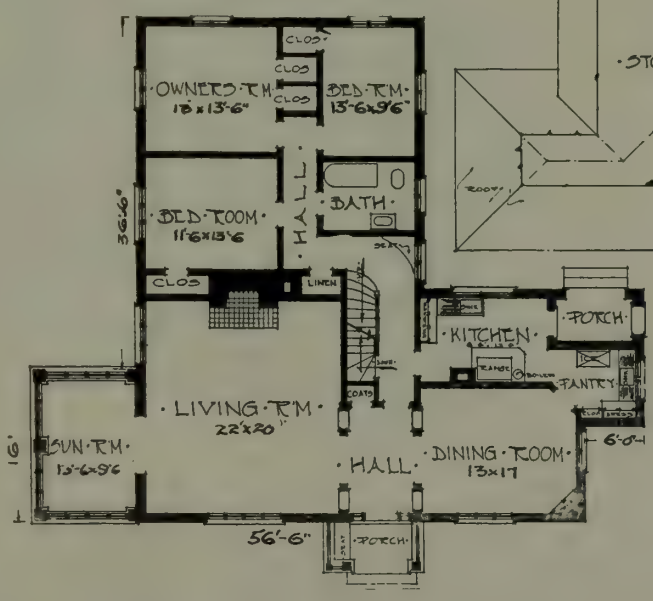
MEDIUM-SIZED HOUSE OF BRICK

This medium-sized house of brick, number eight, is also an extremely spacious dwelling, yet compact in every detail. The working and living section of the house radiate from a central hall and there is a large porch which may be enclosed as a winter sunroom, if it is desired. The plans of this house should be carefully studied by anyone interested in the elevation as they reveal an insight into the economy of building and the comfort of living that would make them a satisfactory investment.

One of the remarkable things about the arrangement of the plans for this house is the fact that a certain cosy atmosphere is kept throughout the design. The living-room opens into the hall which opens into the dining-room. The living-room also opens into the porch and terrace, so there is on this floor a sense of one very large room with delightful corners and details, rather than a succession of squared-off spaces which seem to have no relation to each other. If the color scheme of this floor is kept harmonious, even with slight variation, and the furniture is of one general type, with also some variations, a result could be obtained that would be delightfully intimate and at the same time would really add a sense of spaciousness. Of course, on the second floor, the rooms are more isolated, as they should be; but even there is an absence of hardness to the outline. And I would suggest again that the color scheme, the wood trim and the furniture should be considered as a whole for best results.



Second floor plan of House No. 9

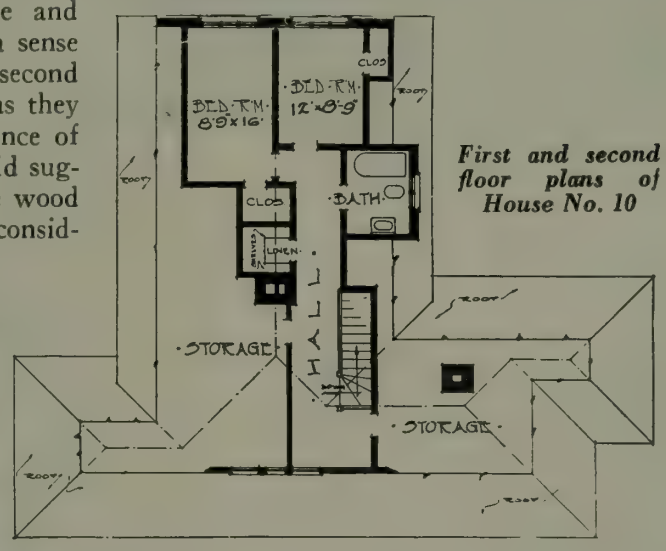


A DUTCH COLONIAL COTTAGE

This charming cottage, No. 9, may be built of clapboard or shingle, as preferred. To get the most picturesque results it should be painted white with green shutters. The plans are so arranged that there is sunlight in the kitchen as well as in the living-room and the hall runs directly through the house. Wide doors open from the hallway on either side into the dining-room and the living-room. A sense of space may be further increased by the use of one decorative scheme and one or two prevailing colors throughout the house.

One of the most interesting details of the floor plan for house No. 9 is the compact, convenient arrangement of the service end. It is completely shut off from the rest of the house by hallway and passage, and a good-sized service yard has been built at the back entrance. Every foot of space through the kitchen and out through the pantries has been carefully considered. A window could be arranged between the large pantry and the dining-room which would save an endless amount of going back and forth. One pleasant feature of the kitchen is that windows open out into the arbor; this means a comfortable working place during hot weather, and these matters have to be more and more considered with the servant problem of such mighty magnitude as it is today.

First and second floor plans of House No. 10



A SMALL FAMILY COTTAGE

This one-and-a-half-story cottage, No. 10, may be worked out most effectively in pressed or rough brick, with an asbestos shingle roof. The floor plans are practical to a degree, always with a view to convenience and the reduction of housework problems to a minimum.

There are many interesting features in this compactly arranged cottage. The grouping of the windows is delightful and not only affords a picturesque note to the exterior, but means an amazing amount of light and air in the living-room, dining-room and sun room, as well as in the other chambers on the ground floor. One idea in these plans worth considering is the placing of a certain number of bedrooms on the ground floor. This makes the house of real value where there is a family of children, because additional bedrooms or maids' rooms can be finished on the upper floor, which is planned also for a bathroom, a linen closet and ample storage room. The bedrooms on the first floor practically occupy the wing.

lagnificent Gardens Made According to Georgia's Traditions

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as mistily glamourous. There sense of timelessness in these ded acres and there is a mys- ous, other-world charm that peculiar to gardens that lie ig coast land and marsh land. gnity is accomplished by care- y designed walks and drives h borders of flowering shrubs , here and there, on open space iven to formal planting. The eliest flowers in these old gar- s are, invariably, camellias and leas. Here, too, are found ken oleanders, crepe myrtles, hery mimosas, roses, and the e sweet little flowers that d the Lesbian gardens and the dor of the South's Golden Age.

Thomasville is a center of garden interest because of the remarkable profusion and varieties of roses found there and because of the preference for park-like gardens on estates both old and new. The garden at "Greenwood," the oldest of the Thomasville group, was begun by Thomas Jones after the completion of his splendid Greek-Rivival house in 1835. Azaleas form a ravishing circle of pink around the driveway and Cherokee roses clamber over the fences for miles. From one side of the garden a beautiful old Gothic gateway leads to the



live-oak tree, four hundred years old in the garden of "White Bluff," nnah. The owner, Mrs. Clarence Anderson, Jr., is devoting particular care to the camellias

s of Sappho so many centuries

wo most interesting of these en-parks are "Wormsloe," re the planting begun nearly hundred years ago by Noble s has been augmented by each essive descendant, and "Bona- ure," whose celebrated avenues ve-oaks were planted, follow- the marriage of Mary Mul- to Josiah Tattnall in 1762, in hape of a giant monogram to ine their initials, M and T. old garden at "White Bluff" nts a fascinating exception to ark type of coast garden and articularly notable for the ty-one varieties of camellias there and for a majestic ak, four hundred years old. onsideration of century-old ns must include, too, "Rose- Plantation," whose name sug- its story, and "Meadow en," Governor Walton's house and small garden in sta. Few homes of Signers of Declaration of Independence survived the years but dow Garden" remains as as it was when George n placed his name upon the s parchment. The house s furnishings, as well as the old garden, are faithfully scent of the romantic splen- burial ground of the Jones family. The largest garden unit is the Italian garden, an addition of recent years. Of the gardens our own generation has given to the Thomasville group, "Millpond Plantation," has, perhaps, been most faithful to the park tradition. Gracefully designed gates lead from one charming vista to another, linking miles of rose-colored fences and wisteria draped trees.

A shadowy fringe of legend attaches to every lovely old garden. No tale of other days seems too heroic, too fanciful, or too weird to have sprung from these ancient habitations of beauty and life. From the moss-hung aisles of trees, the heavy fragrance of vivid blossoms, and the tangle of enfolding vines of the coast section have been distilled many romances with the tang of mystery at their hearts. And one walks through the placid boxwood gardens as on a stage that is set. The drama of love and sorrow is familiar, but one waits in vain for a summons to bring the stately gentlemen and gracious ladies who were cast for the parts from behind the invisible wings.

The first and the most interesting of these boxwood gardens was planted in LaGrange, more than

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Art on Fifth Avenue

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a bitter and jealous love, critical and destructive and unreasonable.

Thus we have huddled ghettoes and chaotic graveyards, twisted into tortuous designs. Over these arbitrarily distorted communities of the living and the dead, men and women holding hands soar, their faces hidden behind secretive smiles, or a fiddler with a green face and a straw-colored beard sails sawing his fiddle, following his own tune. There are animals with human faces, and toy pigs and wooden horses awkwardly tilted on fuzzy toy patches of green. And yet this Chagall is not altogether willful. His painting, roughly, is an arbitrary mixture of the last chapter of post-impressionist doctrine, a huge slice of Cubist theology, and the grotesque realities of Ghetto-life.

The twisted graveyard with its writhing head-stones lettered in Hebrew is a picture not of the dead but of the living who have shaped it. All the madness and gray confusion, the thwarted lives and perverse humors of ghetto existence are mirrored in it. But this is only part of the picture. Chagall does not forget those marvelous old men with faces the color of ivory, molded by the usual hatreds born of an ascetic and narrow worship of a just and therefore jealous God. There are still other sides of the picture for Chagall cannot help but see the avarice of a street of ambitious houses: the exultation of a newly mated pair on flying from the prison of adolescence to the prison of marriage; or the sinister splendor of a spotless white tablecloth in a quiet dusk that edges it with purple shadows.

But though Chagall better than anyone else communicates the ghetto spirit of unearthly disquiet, it must be said that he is more of a *litterateur,* a story-teller, than a painter. For the subjects of his anecdotes are more interesting than his painting of them. His talent, I believe, is illustrative rather than creative. He uses Cubism as the textile manufacturers nowadays use Cubist designs. Cubists probably would say that he misuses it for he is not interested in abstract design but in ideas which he makes concrete by means of caricature and distortion. As a record of Ghetto-life, however, it is unparalleled in our time. The paintings of F. Blumberg, a young Russian woman artist now resident in this country, at the Neumann Galleries, exploit practically the same locale and subjects, with the difference that her symbols are metaphysical rather than pictorial. Her beliefs are typical of the German expressionists, but her painting is not as persuasive.

Arnold Friedman, at the Bourgeois Galleries, is another artist who has traveled the usual Impressionist and Cubist channels and ended up self-consciously before the childlike shrine of Henri Rousseau. Thus, his "Lake in Berkshires" easily might be mistaken for a (wan) Rousseau Jungle, that is, if one did not look too closely. It is this wanness, this faded quality, that reveals the conscious innocence of Rousseau's admirers. However, Mr. Friedman has a strong, attractive color sense, and his figures are never obscure, though his efforts to achieve clarity seem to have resulted in a patternized expression for the faces of all his figures. Otherwise, his work is dominated by a certain freshness of spirit.

But where Friedman is preoccupied with ordering the chaos of an emotional and a physical world with a personal inner vision, Max Jacob, at the Brummer Galleries, seems unable to forget the mundane world even though he is in a monastery. This Frenchman's curious career seems to be an effort to mock himself into complacency. Beginning as a master of the fleshpots which Toulouse-Lautrec and J. K. Huysmans, the latter with fascinated piety, celebrated, Jacob appears to have sought to taste all the delights and distempers of that beyond good and evil Parisian world so as to make himself impervious to their hypnotic qualities. Successively poet, critic and painter, he further surprised his associates and followers two or three years ago by retreating to a monastery. It is reasonable therefore to assume that this Jewish monk is either bored or tormented by a lack which even thorough-going Paris cannot supply.

The stages of this torment of indecision are to be seen in sketches and drawings in color at the Brummer Galleries. The work of this man is not what is called important but it certainly is amusing. For whatever stage Jacob happens to be in has his whole-hearted interest and enjoyment. His technique, picked up in the studios of his various artist friends it is said, is no hurdle or prison. Jacob records his impressions with enthusiastic spontaneity. His colored cafe, theatre and boxing scenes are intimate and unpretentious. They have not Lautrec's strength or his savage acidity, for Jacob is not bitter, but they have something of the same delight Lautrec had in the perfume of smoky cafes, stale greasepaint, and the elusive wonder of early Spring mornings in Paris. Jacob's theatre galleries are full of the same people Daumier and Lautrec drew, and, though not so creatively rendered, are suggested, however incompletely, with witty charm. I do not care for Jacob's pious moments, for they seem to be the only mannered and literary moments in

(Continued on page 80)

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In and Out of the Decorated Door

(Continued from page 47)



r of fifteenth century intarsia or aid doors from the Bigallo in rence. The small panel divisions characteristic of the period. From etails of the Architecture of Tus-y," Eberlein and Reagan. Courtesy of William Helburn, Inc.

hogany doors and did not in-lge very much in elaborately nted or inlaid doors—it was far busy being sedulously correct ording to its conception of Pal-ian proprieties—the second half the century did indulge in door nting to a very considerable ex-t, and the practice of employing orated doors for the finer houses lasted into the early years of the nineteenth century and was brought to an end only by the increasing passion for Greek austerity.

The Neo-Classic style popularized by the Brothers Adam found ample use for the decorated door and James Wyatt especially, amongst all the contemporaries of the Adelphi, frequently incorporated them in his designs. Many of them still remain to witness the admirable taste with which they were used. The best painters and craftsmen were engaged to execute the delicate arabesques and cameos in vogue at the period.

In both France and England, in the eighteenth century, decorated doors were used in both the capacities mentioned in an earlier paragraph, that is, either as units in a continuous scheme of wall decoration or else as isolated features of enrichment in contrast to plain surroundings. To realize how much they contributed to the decorative composition, in either case, we have only to look at illustrations of some of the Louis XV, Louis XVI, or Directoire rooms in France, or some of the interiors designed by Wyatt or Holland in England.

If decorated doors accorded well with the later Georgian interior architecture in England—contrary to the notion entertained by some—they accord even more admirably with our present eclectic and cosmopolitan practice in such matters. Of their appropriate place in large and more or less pretentious schemes there can be little question in any unbiased mind. A study of our illustrations will prove this point.



Pair of painted doors in Heveningham Hall, designed by James Wyatt, circa 1797, painted by Biagio Rebecca. From "English Decoration of the later eighteenth century," M. Jourdain. Courtesy of B. T. Batsford, Ltd.

Art on Fifth Avenue

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this eminently interesting show, but his landscapes are so refreshing and natural that one is ready to forgive anything.

It is amazing that so casual and untechnical a painter as Jacob can evoke the fragile quality of nature, and that so eminent a landscapist as the late Willard Metcalf, at the Milch Galleries, could not though his technique was enormous.

Perhaps it is not amazing since Metcalf added a tablespoonful of sugar to everything he saw. It is a traditional New England and American countryside, exact and accurate. Metcalf seems never to have been moved by any impulses, he just reported what he saw in a literal manner.

But there is something in the work of Leon Hartl, at the Whitney Studio Club, that does make one stand by at close attention. Here is a new artist who paints lightly and yet with pointed sophistication landscapes of the Bedford Hills country with such precise color that, at first glimpse, they seem rarefied. But this is because his canvases do not drip with paint. His talent for restraint is unusual, even when he is doing figures which are more fleshly, say the "Chez Irene" group which is concerned with the arrested partings of penny amorists after a night of commercial delights. The sly digs of Charles Houghton Howard, also at this gallery, have baroque humor. His illustrations of languid amour would be superb accompaniments for the works of the yellow poets of 1925. Titles such as "The Rubber Venus" and "The American Camille" give the flavor of Mr. Howard's linear fun with aesthetic love.

J. B. Flannagan's sculpture, also at the Whitney Studio Club, is amazing wood carving, but the emphasis seems to be altogether on the carving, which, perhaps, accounts for the somewhat tortuous designs. Archipenko's sculpture, for example, had boundless strength and point in comparison with Mr. Flannagan's work, and hardly with any obvious effort. However, this is due, no doubt, to Archipenko's greater experience and his cleverness.

I was not stunned by a few preliminary pieces of Archipenko's work which I saw at his studio before they were put on exhibition at the Reinhardt Galleries. I have seen profounder sculpture, Gaston Lachaise's and Malliol's to be exact. Archipenko seems to be dominated by his ideas, Lachaise dominates his. Nevertheless, Archipenko is a first-rate craftsman. He is able to make fun of all the well known poses and still convert his ridicule into a plastic design which is both critical and architectural. Our time is in his sculptures, from the long provocative leg to the retreating body. In the few pieces I saw he minimizes the breasts, just as the costumers do, but not the legs. There was also a fine collection of Renaissance bronzes at the Goldschmidt Galleries. It is a pleasure to visit this gallery as there is almost bound to be a Renoir on one of its entrance walls.

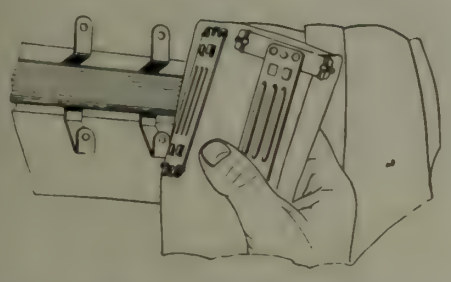
One wished for a Renoir or, at least, a Daumier as one wandered past the first 200 etchings at the National Arts Club until a John Sloan was encountered. Mr. Sloan is not precisely a Daumier but he was about the best etcher discernible at this show, with its 415 works. His humor is not so feline as Peggy Bacon's but it is more lasting. I have seen "McSorley's Back Room" and the "Copyist at the Metropolitan Museum" several times now and their strength seems greater on each occasion. The saloon sketch reeks for me of stale beer and the solid comfort of feet eased of shoes. In the "Copyist" Mr. Sloan shows a typical New York Sunday afternoon gallery crowd around a middle-aged lady copyist busy recording her version of some great master's work, possibly an Elihu Vedder. And "The Woman's Page" is a transcript of kind humor, so gentle is the treatment of the expansive tired workwoman released from the bondage of clothes and rsepectability reading what the best-dressed women must not wear. For Mr. Sloan is passionately interested in the lives around him, just as John Leech and Thomas Rowlandson were, and his humor grows out of the movement of our life and times, and not out of the desire to get a laugh or to make an epigram. There was a good head of Joseph Conrad by Cesare, and interesting etchings by Louis Bouché, who was represented by a diverting "Woman with Poodle"; Walt Kuhn, John Marin, William Meyerowitz, B. J. O. Nordfeldt, Edward Hopper, William Auerbach-Levy, A. B. Davies, Fiske Boyd, Eugene Higgins were there.

Peggy Bacon had her own show at the Montross Galleries, and, as usual, glittered. Save for her tendency to make the same joke, Miss Bacon is a most entertaining pin-pricker. She does not even except herself and thus turned out the amusing "Self Portrait" which is of a life-sized cat. Another amusing performer was Pop Hart at the Neumann Galleries. Pop Hart is something of a Gargantuan, though in his fervent expression of his love of the fleshier moments of life his prints become rather confused. At the Keppel Galleries, recent etchings by Kerr Eby and Ernest D. Roth were shown. Mr. Roth has been to Venice.

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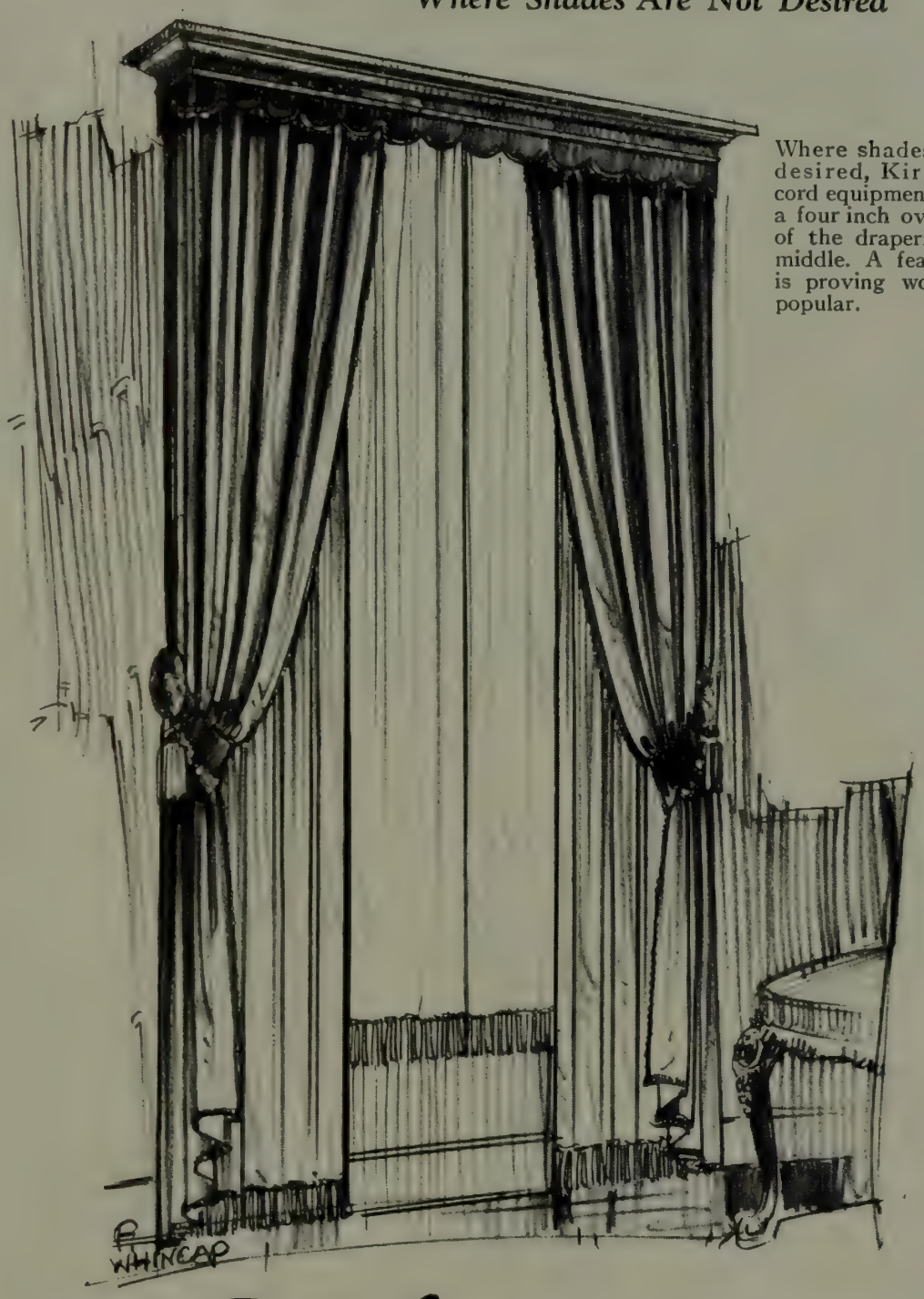
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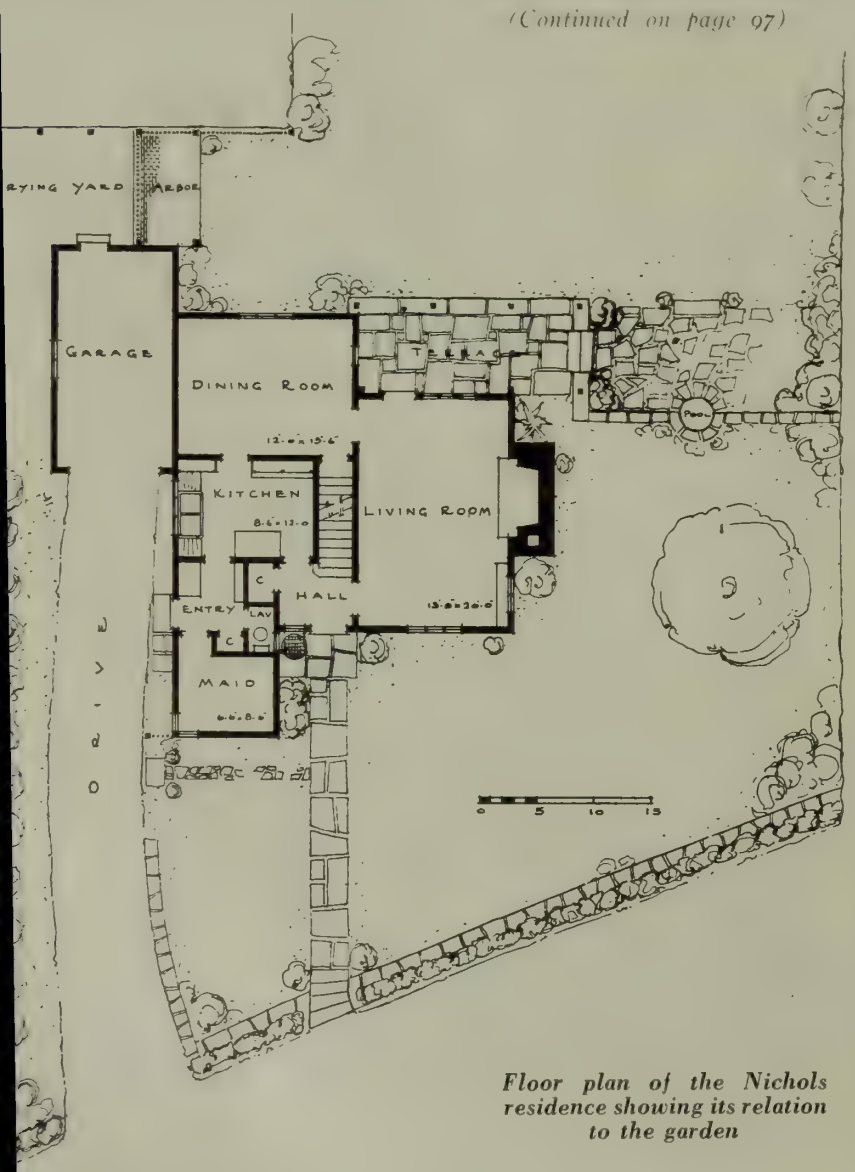
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Rear view of the Nichols house at Larchmont

no use at all trying to dodge it. And thus it comes about that small house is "nobody's darl-." All the same, the small use refuses to be shouldered de and thrust into a corner. It bound to make its presence felt. eer force of numbers will ac-unt for that. Nay, further, it the small house that must ds determine the prevailing hitectural tone of any country any particular neighborhood. is must inevitably be so because its numerical preponderance. It uires no very lengthy reflection see how largely in England, ance or Italy, for example, the hitectural character of the coun-side depends upon the smaller d humbler type of house. There are, of course, the great estates, the larger houses in the towns and the great church and college buildings, and other public or civil edifices, but these are the accents. The general tenor is imparted by the multitude of smaller dwellings that confront the eye on every side. By way of comparison, likewise, with little reflection we arrive at a painful consciousness that the crying blemish of American domestic architecture in the aggregate is the modern small house. Where there is one of distinctly good design, there are thousands that are naught but eyesores. They deface the suburbs and countryside and go far towards nullifying the effect of the genuinely worthy examples of good architecture, both old and

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Floor plan of the Nichols residence showing its relation to the garden

Delectable Mountains of Current Drama

(Continued from page 66)

A race chosen to wander and to live in segregated districts, could not but speculate upon the rewards of a martyred life, and search for its heavenly hopes among the shadows which man invents to make himself interesting. In the course of a thousand years these shadows became realities. One of these shadows was the belief in "dybbuks." A dybbuk is a migrant soul which takes refuge in the body of a living person. Such a transmigration takes place when the young Talmudical student dies upon learning that his beloved has been betrothed to a rich man's son. His soul enters the body of his beloved and takes possession to the dismay of the Jewish community.

But it is the texture of the elaboration of this fable that reveals the beauty of this dark, unreal world of the Ghetto. Its gloomy exaltations are crystallized by the doubts and fervors of the synagogue. From that dusk-eaten house of worship, uncovered by the parting of the curtain, where sit the professional mourners intoning for their own pleasure the Chassidic chants, and the wedding feast where the "dybbuk" makes his presence known through the lips of the girl just as the marriage words are to be spoken, to the white magic of the Chassidic court where the Tzadik, a holy miracle worker forces the "dybbuk" to leave the body of the girl, the unreality of this world is very really communicated.

The ten seedy bearded men who are the Jewish community's official celebrants and are prepared, for brass kopecks, to chant prayers for those to be wedded to the earth, or to dance at betrothals among the living; seven candles burning so dimly that the candelabrum is invisible in the crowded darkness of the brooding synagogue; the ascetic student swaying himself into ecstacies, forbidden in a dry, casuistical Talmud, over shadowy splendors promised in the cabalistic pages of Azrael; the ghoulish dance of the beggar men and women with the young bride at her wedding feast, an ancient privilege; the young girl tossed and turned and twisted by beggar hands grasping greedily at her youth as though to gain new life; the unearthly splendor of the old Tzadik, white and proud and humble, arguing with the defiant "dybbuk" and finally exorcising it with the aid of the sacred ram's horn, commandingly blown after the Ineffable Name is invoked; and then the faint, pleading voice of the disembodied "dybbuk" and the trance-like answers of the girl who almost immediately she is free of his tormented soul follows her lover into eternity—these are only fragments of rich tapestry woven by Ansky, and given authentic lustre by the Neighborhood Playhouse production.

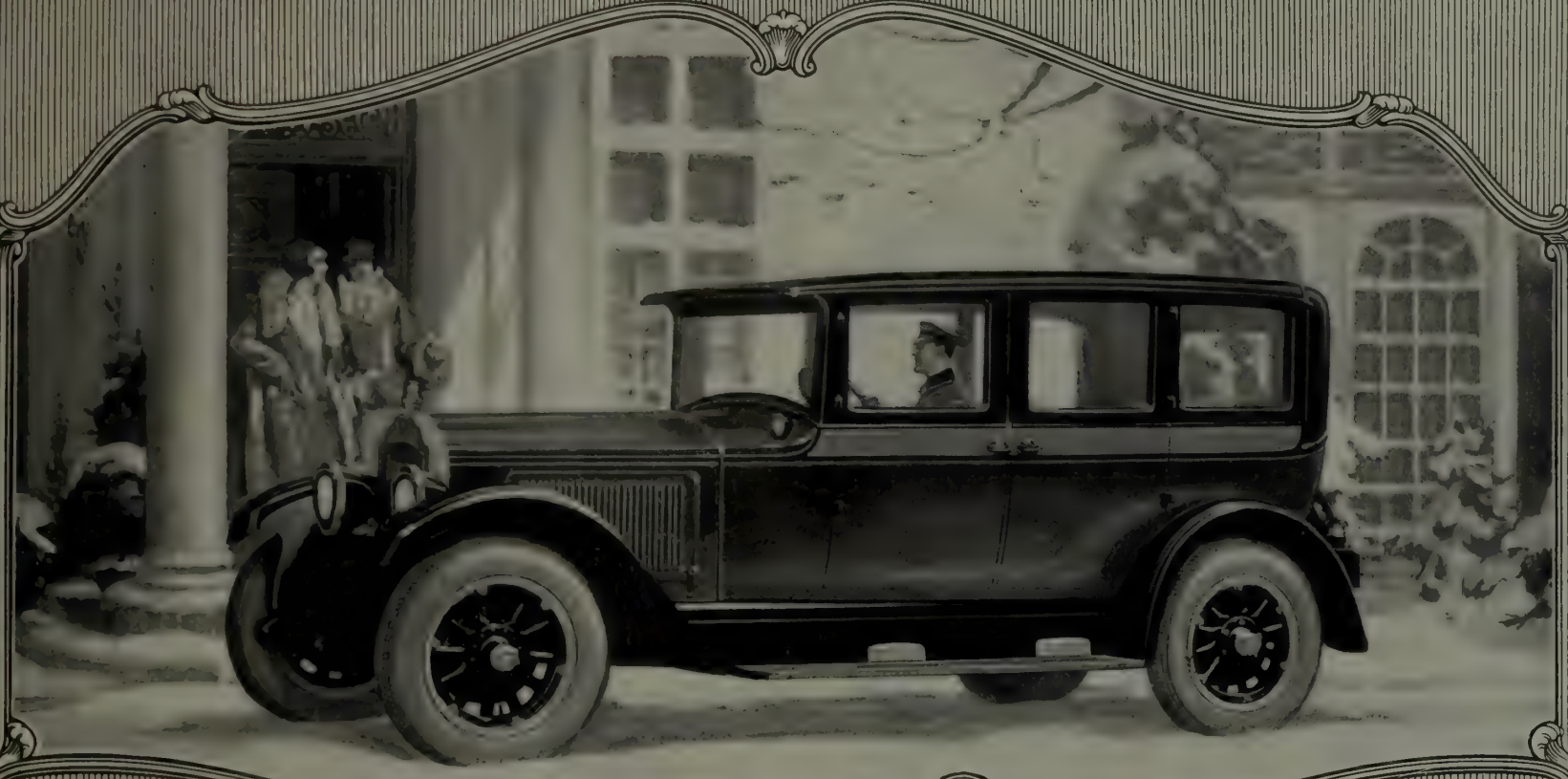
The production was supervised by David Vardi, who was associated in the original production of this play at the Habima Theatre in Moscow. The actors are fitted into the play admirably, the costumes and settings by Aline Bernstein are suggestive, and the translation by Henry A. Alsberg is superb. Mary Ellis as *Leah*, the girl, played with rare simplicity. Her "dybbuk" voice was not completely satisfactory, for it was hoarse rather than vibrant with the agony of her lover. But otherwise she gave a fine performance. One wished for settings by Marc Chagall, the contemporary master of Ghetto painting, but that is simply a way of saying that the Neighborhood Playhouse's production is so good that one more authentic note would make it perfect.

Another delectable mountain of the theatrical month was The Moscow Art Theatre Musical Studio production of Aristophanes' "Lysistrata" at the Jolson Theatre. Even though this Aristophanic slapstick is couched in the richest Russian none of it escaped the foreign audience which attended the premiere, so lustily did this troupe gallop through its humors. The kinship of Bernard Shaw already has been discovered by many, probably at the suggestion of the ancient saint himself. This Shavian Greek, Aristophanes, emerges a topical playwright in his encounter with the Russians, who forego none of his pointed pleasantries. The sex strike proclaimed by the Grecian women to force their husbands to quit the civil wars ravaging Greece is presented without any ladylike subterfuges. These Russians aren't afraid of Grecian grossnesses, and they play irreverent havoc with what are known as mental decencies. The feline waverings of the women who, though they possess the Acropolis, find abstention from the husbandly bed and board trying, and the fiendish torture by Lysistrata of her husband's love hungers, are communicated with fervid gaiety.

Since the pantomime is almost childlike one is never in doubt as to what the actors are up to, though one, quite frequently, may be in doubt as to what they are saying. But this lack is provided for by Gilbert Seldes' bright translation. The settings designed by Isaac Rabinovich are beautifully direct: the music is unimportant. There have been some rather extravagant claims made for this troupe. Its members are not especially versatile. They could dance much better, for one thing. But it is the team work which made this production a delight. If our actors could be taught to work in unison, that is, not stop acting when they stop speaking, and to drop their pseudo-

(Continued on page 84)

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Plasterwork—A Mere Job or an Art?

(Continued from page 60)

unable to say positively whether
ie decoration was worked *in situ*
r not.
Now, indeed, with the aid
gelatine molds, it is per-
ctly possible to cast most faith-
lly and accurately the same
of them. Indeed, both the plaster used nowadays and the composition so largely employed by the Brothers Adam and their contemporaries can be satisfactorily handled only by the use of molds. That fact, however, is no



Ceiling of small great hall in a private house. The beams and timbers of the ceiling are of plaster as well as the corbels and ornaments in relief on the wall

nds of undercut ornaments in
gh relief that sixteenth and
venteenth century plasterers
ere obliged to fashion in place.
What does matter very much
that the modeller should exer-
se taste and judgment in the
oice of *motifs* as well as skill
modelling, and that equal taste
d judgment should be displayed
the matter of application and
mbination of the parts. So far
the public is affected, the
odern employment of the plaster
t resolves itself largely into a
estion of *choice* and *application.*
is stupid to regard the plas-
rer's art as an outworn glory
t to be revived. The main
ing necessary to a full restora-
n of its usefulness is ungrudging
cognition of plaster as a worthy
hicle of decoration.
Another factor, too, must be
rne in mind. The composition
most of the plaster now com-
nly used renders it too quick-
ting to admit of any extensive
coration being fashioned when
ce it is spread in place. We
ght as well face the actualities
the present age, and this is one
excuse for surrendering our plaster heritage. We have merely to adapt the physical manipulation required in the practice of the art to changed conditions. The modeller who molds the models is only one step farther removed from the finished work that meets our eye and his mastery of the plaster art achieves the same expression. So long as we are content to accord plaster its due as a worthy *material,* there is no limit to the artistry that may be expressed in it.

The field of plaster possibilities broadens out amazingly. Not only are there the new creative works that may be modelled in our own day, but there is also all the rich store of reproductions to be drawn upon, reproductions that cover the entire range of plaster tradition. To cite only one instance of what may be counted upon, there are still in existence, and still in current use, the very self same models that were made for the Brothers Adam from drawings they had prepared, and likewise the actual molds made

(Continued on page 89)

Delectable Mountains of Current Drama

(Continued from page 82)

cultural haitches, there is no reason, provided they matured, why they too couldn't turn out as meatily gay a production.

But ensemble is not sufficient for opera's unwieldy demands, and so the adapted Offenbach operetta "La Perichole" which was the second production of this group was considerably less exciting. The Offenbach music was only pleasantly tinny, the libretto was rather scrappy, and the singing somewhat strained. The acting was more amusing for the Russians are not ashamed to be extravagant. They do not cover a bone with pink silk, and so when La Perichole, a street singer, becomes the mistress of the Peruvian viceroy we know it is not for her own diversion. But to have genteel standing in the viceroy's court La Perichole, who is not a lady, must be respectably married. The viceregal agents are despatched to discover a husband and they find Piquillo, La Perichole's despairing lover, about to hang himself. Their fortuitous marriage, and the viceroy's defeat at the (clasped) hands of these two *innocentes,* is enacted with considerable clowning by Olga Baklanova, as La Perichole, Ivan Yagodkin, as the lover, and Vladimir Lossky, as the viceroy. The fun provided by this troupe certainly indicates how riotously grand opera can be when it is not offered by the bored impressarios of the Metropolitan Opera House.

Beautifully conceived, Eugene O'Neill's romance "The Fountain" as produced at the Greenwich Village Theatre does nevertheless, sag. Weighted with oppressively written music, not a few dry, sapless and inarticulate actors, and cramped by stage machinery, what play would not sag? What can a playwright do against a lethargic presentation, and an excellent actor like Mr. Egon Brecher who cannot speak English without a thick accent, and apparently not understanding the important speech assigned to him early in the play in which its theme is formulated, obscures the point it is devised to establish until the play is half-ended. For as the braggart drunken poet, Luis, it is he who weaves for the wastrel Spanish soldiers, led by Ponce de Leon, the legend of a magical healing spring of eternal youth and the golden wonder of the western lands found by the mad Genoese, Columbus. But the discussion between Ponce de Leon and Luis concerning this legend, which would have given reminiscent point to Ponce's quest for that fountain later in the play, was meaningless because the actors made no (visible) effort to understand the meaning of the lines they were delivering. It is not strange, therefore, that O'Neill should have been accused of keeping the quest a secret until the last act. When Ponce refused the love proffered by Maria de Cordova he was not being a cruel gallant but a man unwilling to consider love to be more than a night's diversion. Furthering the glory of his country was to him of the two the more important. He was young, handsome, women loved him readily. All this his genial discussion with Luis revealed. And a year later we discover him on Columbus flagship on the last day of the discoverer's second expedition, engaged in a dispute with Columbus himself. Columbus looking upon his discovery as a victory for Roman Christianity, Ponce arguing that it opens the way for a greater and more glorious Spain.

When, however, some twenty years later, Ponce is the aged Governor of Porto Rico, and court intrigue and inquisitorial fanaticism and age have stripped him of his glamor, youth, and belief in glory, his thoughts begin to wander to that mythical fountain of which Luis spoke. And when young Beatriz, the daughter of the spurned Maria, comes to him as a ward in all her sparkling youth, Ponce's age begins to torture him unbearably. Then his quest for the fountain begins. The quest ends in Ponce's dying realization that in the love of Beatriz and his nephew is the spring of ceaseless life.

It is undeniable that parts of the play were unequal, and that some of the language was prosaic and repetitious. The explanation for this may be, as I have reason to believe, that the play was frequently revised in the four years since it was written. At any rate, it is an interesting, if not wholly successful, stage in the growth of the man who later was to write "The Hairy Ape," and contains enough signs of his talent to distinguish it from the general ruck of what passes for drama. Though the movement of the play is slow, a defect of the direction, individual moments blaze with dramatic beauty. Such a moment is the one on Columbus's flagship when land is sighted and the rising sun suddenly pours upon the excited crew kneeling in prayer the distilled radiance and springtime freshness of a virgin land. Anyone who has read the literature of the Spanish conquest, especially the personal records of Columbus and Bartolemo las Casas, cannot but appreciate how miraculously O'Neill has sensed and rendered the spirit of the motley crew of cut-throat Spanish conquerors, and the fanaticisms of their spiritual sergeants.

The settings and costumes by Robert Edmond Jones were generally illusive, one or two, such as the tranquil deck of the flagship and the rude Spring where Ponce is led by the vengeful Indian,

(Continued on page 86)



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Delectable Mountains of Current Drama

(Continued from page 84)

Nano, were extraordinary. But, in several instances, it seemed to me that Mr. Jones' usually just sense of perspective went awry, especially in the case of the huge fountain, with its ridiculously thin trickle of water, planted in the center of the relatively small stage. Moreover, the physical movement of the play was so slow that frequently it seemed perilously close to running down. Walter Huston made a fairly glamorous picture as Ponce de Leon, but his dry voice and brittle gestures were ruinous to the part. As for the pale face Indians, when they did their unbelievably awkward gyrations, one was certain that Fannie Brice would dash out any minute and coyly announce: "Look, I'm an Indian!"

The Theatre Guild's production of "Merchants of Glory" did not provide an inspiring evening. This play by two Frenchmen, Marcel Pagnol and Paul Nivox, meant to be a bitter and stinging commentary on the political exploitation by some home fire burners of the heroisms of those who lost their lives in the recent war, was rather spiritlessly presented. The rough outline of the play concerns a defeated, timid, middle-aged clerk, who, through the spectacular death of his son at the battle-front, becomes the President of the League for the Commemoration of the Glorious Dead. His genuine grief becomes submerged in his soaring ambitions, which the local profiteering politicians are eager to indulge so that they may capitalize his reflected prestige. Thus, on the eve of election while preparations are being completed for a march to the hero's grave the hero himself walks in. What follows is the clash between the son, who has been in a prison camp and hates everything connected with the war, and the father, who about to become a cabinet minister is unwilling to give up what his son's supposed death has gained for him. The play itself is a curious hodge podge. The authors become overmelodramatic in the scene between the returned soldier and his wife, and seem generally unable to decide whether they are writing a specific ironic commentary, or a sentimental tragedy designed to make the heart-strings snap. One thing, however, is made reasonably clear: that the first condition of heroism, as the profiteer remarks, is that the hero be dead and buried. Nevertheless, whatever point there is in the play is blunted by the monotonous tempo of the performance. There are good individual performances—the work of Augustin Duncan, as the father, George Nash, as the profiteer, and Jose Ruben, as the hero son, is excellent—but the direction of Philip Moeller does not tie their efforts and they seem each to be shooting off individual brands of firecrackers.

The Theatre Guild is one of those grown up little theatre groups, which have caused much of the weeping mentioned in the opening paragraph of this chronicle, and so has the Provincetown Playhouse group. Its latest production "The Man Who Never Died" by Charles Webster, may as well have never lived, and I, for one, would have been happier. There is absolutely nothing to say about this plodding attempt to be profound about man's effort to grow from his current monkey stage to a superhuman stage, save that it is unamusing nonsense. The scenic effects by Cleon Throckmorton, as is usual in this playhouse, are good.

Mr. Noel Coward is still writing plays for actors' applause. His "Easy Virtue" at the Empire Theatre is a bright rehash of "The Second Mrs. Tanqueray." His lady is confronted by the inevitable item in the London Times which records her past, and tells her youthfully stupid husband's mother and sisters what she thinks of their intolerant county morality in not too irregular language, with one or two acknowledgments to Herr Freud, smashes a "small and inexpensive" bust of the Venus de Milo, and in the third act returns to the Riviera which by now must be crowded to bursting point by the Green-hatted ladies. Of course, Mr. Coward is not dull, and Miss Jane Cowl is a competent, personable actress, and so a pleasant evening is available.

In "The Merchant of Venice" at the Hampden Theatre, Ethel Barrymore and Walter Hampden give what is known as a dignified rendition of the (too) much acted classic. Mr. Hampden reads the argument of Shylock's part with patience and intelligence but without fire of his Hamlet. Miss Barrymore's Portia is less scholarly and therefore more compelling. Claude Bragdon's settings were distinguished, but somewhat too architectural for the theatre.



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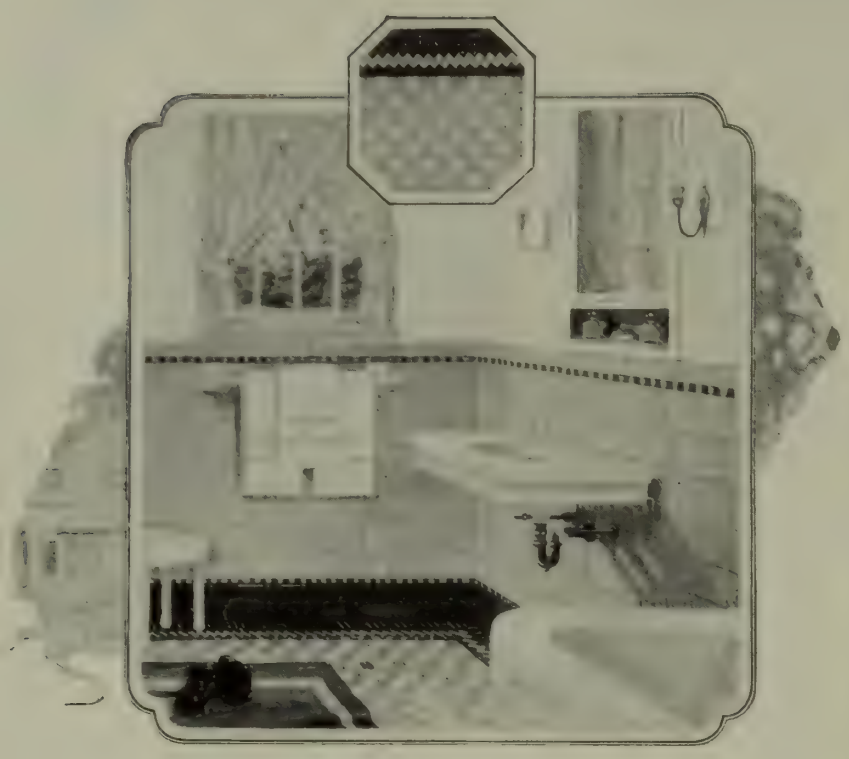
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Contemporary Reminiscences

(*Continued from page 57*)

who has probably the record for boosting bad books and knocking good ones said that Dos Passos had tackled a Herculean job and that he had failed in it, that the book was chaotic and formless. It is true that Dos Passos, who is condemned by the same reviewer for his modernism, has undertaken a big job in that he has peopled his book with as many characters as a Balzac or a Dickens, whereas the modern tendency has been to limit the characters to two, three, or four. Far from being formless, the book is almost too obviously worked out with mathematical precision. It is the Rhapsody in Blue of contemporary American fiction. In it, moreover, is one of the realest and most interesting heroines in modern fiction, Ellen Oglethorpe. There can be no doubt that Dos Passos, following the cue of Joyce who patterned his "Ulysses" on the "Odyssey," has patterned "Manhattan Transfer" upon the Homeric story of Helen of Troy, with Ellen Oglethorpe standing as the modern Helen. The whole is a stirring and veristic presentation of the lives of a number of characters in contact with various aspects of New York life over a decade that ends with the present time. Dos Passos undertook an ambitious program in planning this work and he has shown great power and talent in the way he has carried it out.

* * *

One reviewer has quoted Edith Wharton against "Manhattan Transfer." In the words of the immortal Will Cuppy, if this sort of thing keeps on, I don't want to. Mrs. Wharton's recent book on "The Writing of Fiction" is an agreeable essay. It serves two purposes: it is a creditable novelist's apologia which gives a certain light upon Mrs. Wharton's personality, point of view, and reasons for writing the way she does, and it is a pretty good text book for college classes in commercial fiction. I do not mean that Mrs. Wharton is commercial, I mean that the value of her teaching is almost wholly commercial and that no one who follows her suggestions can hope to be anything more than a competent craftsman in the novel writing trade according to the best methods of twenty years ago. Skill at handling a plot, avoidance of all expression of personal vision or inner sense of truth, the tricks of the trade, in a word, how to write imitative fiction after a pattern, these things Mrs. Wharton can teach, and such fiction is always remunerative. But literature in the better sense is an evolutionary process like life and the best literature not only is rich in enduring human values, but is a reflection of the spirit of the times.

When Mrs. Wharton protests against the method of portraying the "stream of consciousness" as it is practiced by the newer novelists, she is merely defending her own method against the claims of competitors. She does not realize that the literature of one age, however excellent, can never quite be the same as the literature of another



John Dos Passos, whose new book "Manhattan Transfer," is likened to Balzac or Dickens, because of its multiplicity of characters

age. Even if it were desirable, we could not write like Shakespeare or even like the minor Elizabethans; whenever it has been tried with some degree of success, as in the case of Beddoes, there is something essentially false and hollow about the result.

One does not have to defend the method of portraying the "stream of consciousness" as its value was first fully made apparent in Joyce's "Ulysses"; one has only to point to the fine novels of Virginia Woolf and to the two recent novels of Ford Madox Ford to appreciate to what fine uses the method may be adapted. Novels somewhat after the pattern of Mrs. Wharton's will be written for some time to come, but they will not be the great novels of their period. When she says that the methods of the moderns are "leading to pure anarchy in fiction" one can but smile at her naïveté. There was a time when the method of Henry James, after whom Mrs. Wharton as a novelist modeled herself, was thought to lead to "pure anarchy." Besides, since pure anarchy has never been achieved in fiction, it might be well to see what it is like, and, having seen it, a future generation might like it.

* * *

If Mrs. Wharton and some of her feebler co-protestants against modern innovations in the writing of fiction will acquaint themselves with "Tristam Shandy" by Laurence Sterne, one of the early fathers of the English novel, in the new unexpurgated edition recently published by Boni & Liveright, they will find on com-

(*Continued on page 92*)

Plasterwork—A Mere Job or An Art?

(Continued from page 84)

from the models. Many of the molds are of mahogany and box, superbly fashioned, so that they are themselves works of art. And reproductions of the plaster decoration of other periods are just as conscientiously executed.

The variety of traditional expression in the art of plaster decoration is rich almost beyond words. Each successive age had its own conventions, its own tastes, and its own modes of plaster expression peculiarly characteristic of its especial genius. Needless to say, the plaster forms of each period were in close accord with the contemporary architectural trend, for they were, in very fact, part and parcel of interior architecture and architectural embellishment. How much of interest and appropriate enrichment the plaster ornament added to the *ensemble* of architectural setting may be gathered from some of the accompanying illustrations.

The walls and ceiling of the stair hall at Warbrook echo the straightforward and robust lines of architectural design dominant in the first quarter of the eighteenth century, when the house was built, along with sundry lighter graces reminiscent of the manner of Grinling Gibbons. The appropriateness and satisfying quality of the decoration are obvious. Again, the interest of the plaster enrichments at Harington House, in Gloucestershire, is not lessened by the fact that in the hallway the styles of two or three separate periods are blended in one composition, a circumstance explained by the history of the house. In the eighteenth century it belonged to a much-married lady who, upon the acquisition of each new husband, added somewhat to the plastic ornament for which she had a peculiar fancy.

The lightness of the Rococo style in plaster may be seen on the ceiling of the dining room at Harington House where the delicate plaster reliefs stand out in contrast to the pale blue ground of the surface. The same use of color to heighten the relief of the plaster modelling and enhance its effect may be observed in the wall cartouche of an ancient villa in the Veneto, where the Classic ruins, trees and clouds appear against a pale green ground, rather suggestive in fact of Wedgwood decorations.

One could go on indefinitely citing examples that show the worthiness of plaster art to hold a high place in our consideration. All its riches are at our command, but some of us still need to rid ourselves of the nineteenth century fallacy that plaster is an impermanent material, an insincere substitute for carved wood or stone.

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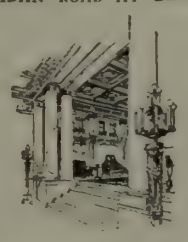
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(Continued from page 53)

example of the artist's versatility, his ability to project himself into a given environment and catch the prevailing note, the elusive atmosphere, in facile but vigorous design. Willy Pogany has a fine sense of line and a sure instinct for pictorial appropriateness. His color has depth as well as brilliance and his humor provides a fascinating quality in its kindly tolerance, its impish whimsicality. He has breadth and virility and a sensitive perception of decorative values. His murals in the Children's Theatre at the Hecksher Foundation Building are as delicately and naïvely romantic as the Knickerbocker panels are clever and sophisticated. In the ter-centenary murals at Wanamaker's he has performed a gigantic if ephemeral task which called for warmth, radiance and a massive handling of design. The mere physical energy required to cover those immense silk panels with color and composition is a demand that many a painter could not have met. As Mr. Pogany remarks, in working with dyes it is impossible to correct a mistake, to paint out and paint over. The thing must be done quickly, surely, and then it holds a fascinating luminosity, a grace of exquisite color and spontaneity. The growing popularity of mural painting in America is a reassuring sign of a deeper and more general art interest. In hotels, banks, schools, city halls, and private houses the function of the decorator is gaining recognition steadily. Wall decoration is fundamentally a human and democratic expression. Next after the adornment of his own body, primitive man undoubtedly became concerned with the decoration of his dwelling and the rude implements of his daily life. Our time is gaining in the genuineness and sincerity of its art by the degree of appreciation accorded to beauty in whatever we see about us, not in pictures alone or in the other treasures of our museums and galleries, however delightful and valuable these may be.

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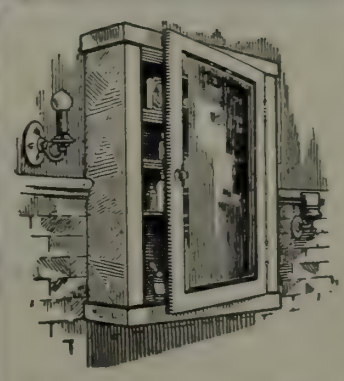
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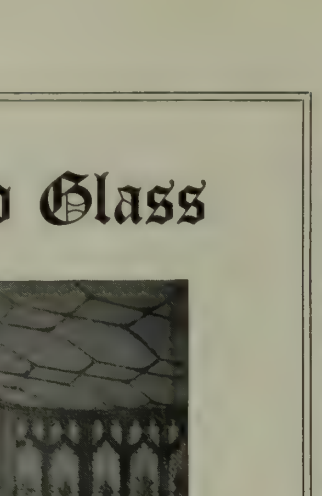
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By Natalie Adams

WHAT woman's heart hasn't fairly yearned to buy everything in sight in these lovely ttle Giftware shops. It is the instant appeal bright objects of art that pays such big rofits to Fireside Members. A few new Memerships, now available, offer you an unusual pportunity to make a good income in this fasnating profession.



This amusing Beau Brummel holds colored crayons or short pencils. To members 16c. Retail price decorated 65c.

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ireside Industries is a Guild of men and omen who decorate giftwares. Even wealthy embers do it for a hobby, for the joy of exression, the satisfaction of creating something autiful, for its educational and culral advantages. Hundreds of others ake from $10 to $50 a week, selling friends or neighbors; supplying big ores; or opening gay little gift shops, ther at home or in a store. When a w Member joins the Fireside Industries, he or she is first given through the mail a complete course in Applied Arts. The course is directed and personally supervised by Gabriel Andre Petit, himself a prominent artist and recently a member of the U. S. Government Commission to the Paris Exposition.



Tilt top Table. Very smart. $3.75 to members. Sells for $10.00 when decorated.



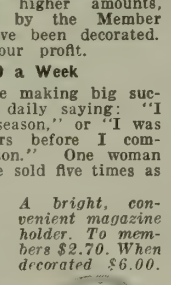
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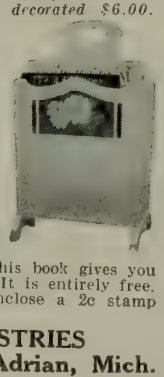
lembership includes he privilege of buying t lowest cooperative rices the articles handled by Fireside. Th objects illustrated are examples. The low amounts quoted under each show the prices at which they are sold to Members—ready for decoration—and the higher amounts, the prices received by the Member after the articles have been decorated. The difference is your profit.



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Contemporary Reminiscences

(Continued from page 88)

parison with, say, "Ulysses," that in the matter of this "formlessness" they talk about, "Ulysses" is a paradigm of definite form.

The jealous guardians of tradition, indeed, are usually a stubbornly unreflective lot. Because Booth played "Hamlet" in anachronistic dress, they were outraged that a producer should be guilty of committing a comparable anachronism of presenting "Hamlet" in modern dress. New beauties may be found with each re-seeing or re-reading of "Hamlet," I think; and certainly I received new æsthetic experiences in seeing it in the Liveright production. The bombast and the rhetoric, the dull puns and the horseplay for the groundlings in the composition became more obvious than hitherto even in the cut version; but the genuine poetry and character portrayal also took on a new emphasis and afforded a deeper pleasure.

Unperturbed by the malanimadversions of his tormentors, Gilbert Seldes goes serenely and gallantly on discovering authenticity and the *vrai bon* as distinguished from unauthenticity and the *faux bon* among the lively and vulgar arts. He has discovered that this year's Charlot's Revue is sham, which some of us suspected last year, that it is without a matrix which makes a revue a revue, and that Mr. Ziegfeld and Mr. Carroll still offer greater values in entertainment. Mr. Seldes has done, and continues to do, a great service to our national artistic endeavors. He is an acute critic who is not easily duped. I wish, however, that he would be less frequent in his use of French words, especially when there are English words to convey the exact meaning which the French words he misuses do not. He has lately begun to refer to monologists and even to principal comedians as conferenciers. Now, the French use of the word *conférencier* as applied to music hall entertainment has a special meaning of which we have no exact equivalent, so far as I know, in England or America. The French conferencier who usually looks like a venerable academician, reads a lecture which to all surface intents is a popular discourse on natural history from which the children usually sprinkled among the audience might profit in knowledge but which is actually an ingenious piece of witty smut.

Now, I direct your attention to the "confession" stories that have been running in the "Hearst's International and Cosmopolitan" magazine. A number of these have been by Americans; but since the English writers have begun to contribute they have made the Americans seem bashful equivocators. Rebecca West has a horror of marriage, she says, because of the dire poverty of her childhood brought about by her father's mania for speculating in the stock market. She spares few details in revealing the domestic tragedy of her upbringing. Another English writer, Gerald Cumberland, throws pride to the winds and recounts how he was sent several times to a home for dipsomaniacs and reveals with exactitude the tortures he underwent there. Orlo Williams spares nothing in the history of his private life in telling how he cured himself of stammering. In the December issue of the "Bookman," Frank Swinnerton, writing under the pseudonym of Simon Pure, pays off some sort of grudge against Virginia Woolf by referring to her as "The egregious Mrs. Woolf, who suffers from the intellectual inbreeding of Bloomsbury." Sir Edmund Gosse writes a rather scurrilous article in the London *Times* against the Nobel Prize committee and against W. B. Yeats, to whom the Nobel Prize for literature was awarded, accusing the committee of pro-German sympathies and of having chosen to honor a poetising Irish patriot in order to annoy the English, forgetting that Yeats is a born Englishman who happens to make his home in Ireland.

Beauty Achieved by Tempera Decorations

(Continued from page 42)

which this composition has been executed, it should be seen and studied long and carefully.

Mr. Sterner has imparted to this idyllic scene a charm and variety of expression without detracting from the dignity of arrangement. The lake seems to nestle in the bosom of the hills, and, as one mounts the stairs there is a vista of a secluded temple embowered in trees, while below lies a shadowy vale filled with poetry and mystery. There was an opportunity for scenic grouping, appropriateness and expression which Mr. Sterner grasped in an ingenious and picturesque manner.

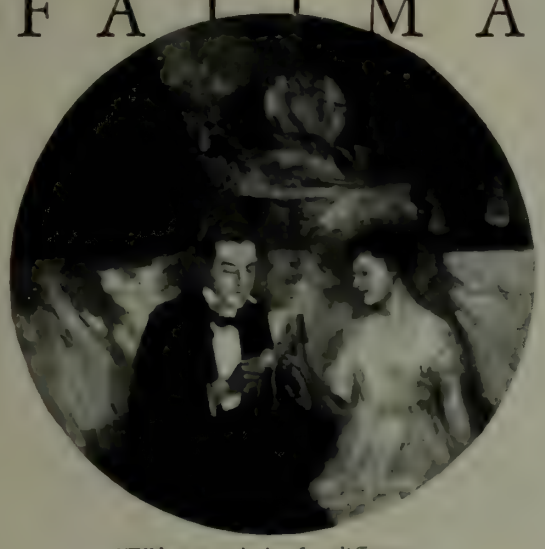
Not only does this decoration on the wall give an air of distinction to the house, but serves to give a much more spacious appearance to the stair hall—which, merely flat painted—would have been cramped in its dimensions and certainly uninteresting. People of taste find that there is no better way of giving their houses an air of distinction than by employing painters and sculptors to decorate their walls.

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A little pine Wall Cupboard, with four square panes, hand wrought hinges and raised panels on the sides.

A Desk Box, with brass handles on the ends, a secret well, and pigeon holes with shaped partitions telling in every line that they were made a hundred years before the Revolution!

An old Drawer-Frame, with criss-cross stretchers, maple posts and squash ball turnings, clothes-pin pulls and the same raised panels as the wall cupboard.

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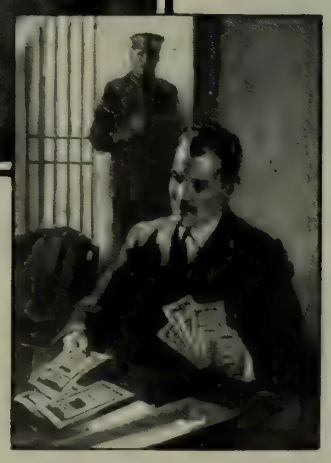
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BONDS · ACCEPTANCES SHORT TERM NOTES

When Books Become a Decoration

(Continued from page 45)



The use of a corner niche for bookshelves

project into the room. Another good point for the recessed bookshelf, where there are no glasses to cover the books, is that they do not get nearly so dusty. Somehow bookshelves of this nature seem much more intimate, more an actual part of the house. It might be a more practicable scheme to put no books on the three top shelves, because they are so inaccessible, but with flat curtains they would make admirable spaces for putting away magazines that are not decorative and yet are too valuable to throw away.

The corner cupboard bookshelf is another delightful method of handling books. It is really a sort of a niche, perhaps in the first place intended for fine bits of china or silver, but serving a very handsome and decorative purpose, filled with books as shown above.

A charming detail of this little corner bookshelf is the decorations on the door panel, and, by the way, the door opens into a cupboard where books and magazines can be placed. A Japanese print would be interesting for such a decoration or some interesting poster for holiday books or any special design of block printing, whether flowers, animals or still-life.

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Magnificent Gardens Made According to Georgia's Traditions

(Continued from page 78)

ninety years ago, by Sarah Coleman Ferrell. Taking her inspiration from the gardens of Italy and England and her courage from the success of boxwood plantings in Virginia, Mrs. Ferrell devoted seventy years to the development of five terraced acres whose boxwood beds and borders enclose many rare trees and shrubs from Europe and the Orient, as well as the finest native garden treasures.

While Mrs. Ferrell was perfecting the first terrace of her gardens, Godfrey Barnsley began the planting of his estate near Kingston. The magnificent manor house was furnished with mahogany that had been designed for royal houses and the gardens were patterned after English castle grounds. Like Mrs. Ferrell, he imported trees and shrubs from remote corners of the earth and he, too, favored the dignified restraint of boxwood borders. An interesting innovation was the rock garden built around great moss-covered boulders hauled by ox-teams from surrounding hills. The Civil War marked the end of the lavish days at "Barnsley Gardens," and the place is now in ruins, but flowers still bloom in the broken parterres, and ancient trees of Norwegian spruce still cast their filigreed shade.

The influence of "Ferrell Gardens" and "Barnsley Gardens" is seen in a number of boxwood gardens planted during the thirty years that preceded the Civil War. Some of the prettiest of these are the work of Beckman, an Augusta gardner, whose technique is illustrated in the Hutcheson garden, near Palmetto, the Stacey garden, in Newman, the garden at "To Kalon," in Madison, and other fine places whose anti-bellum spirit is lovingly retained by the present owners. There is a comfortable absence of perfection in most of their old gardens, notwithstanding their smooth hedges and orderly flower beds. Now and then, one finds a corner, contrapuntally charming, where another neighbor of Edna Millay's has left the clover standing or the Queen Anne's lace. And if a clump of wild asters steals in from the woodland or a trail of white thrift strays into the highways, so much the better for all concerned.

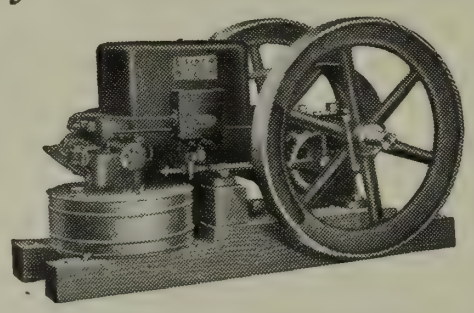
Appreciation of the value of the boxwood, always more or less active in Georgia, is, just at present, being revived with an enthusiasm that insures enduring beauty for new gardens and more careful preservation of the old specimens whose pungent fragrance opens a magic gateway through which one may vanish for a moment down the long vista of the years into a past that haunts the heart.

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(Continued from page 82)

new, which they so far outnumber. They are like scars on the face of the land, and are just as objectionable to look at as the boardings with flaming advertisements that often disfigure the fields on both sides of our railway lines.

If we are going to make this very unsatisfactory condition better—as we undoubtedly can—two things are necessary. First, the dear public must be persuaded to stop tagging those who now and then design good small houses as "small house architects," thereby restricting the practice of their profession, hindering them from getting larger work, and causing them to shun the small house as the first step on the road to ruin. The architect must live as well as other people, and many an architect, if he had to depend on small house commissions alone, would either starve or go bankrupt. It is idle to expect people to be more than reasonably altruistic, and it is idle to expect the architect to be more altruistic than other folk. If the layman thinks the architect ought to take a broader and more unselfish view of the small house situation than he commonly does, it is only reasonable that the layman should first refrain from his pernicious amusement of tagging so prejudicial to the architect's interests, as we have already pointed out.

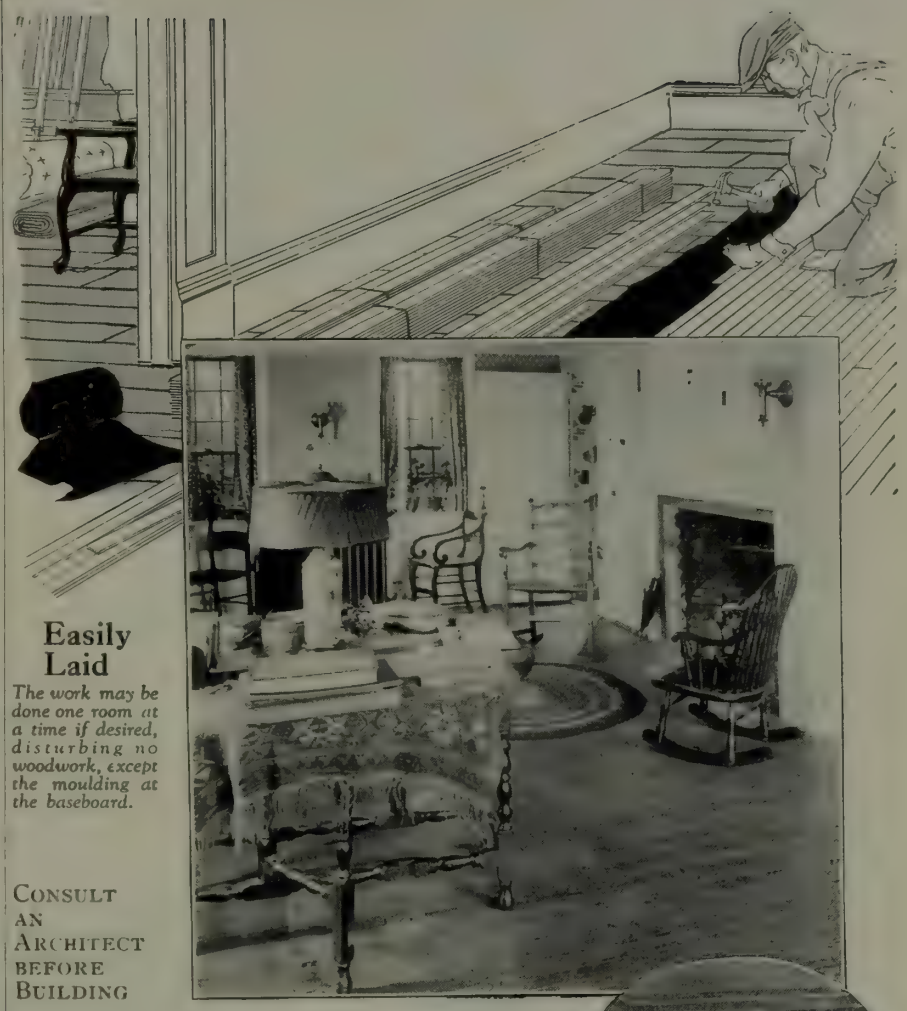
On the other side, there is this to be said. If a greater number of able architects would give more serious attention to the design of the small house and the requirements of small house occupants, the standards of small house architecture would inevitably be raised. The results, widely diffused, might not be immediately apparent to any marked degree, but the leaven would work and ultimately conduce to a livelier architectural consciousness and keener architectural appreciation on the part of the general laity — a condition that would redound to the material profit of the architectural profession in the long run, because infinitely more people, of all classes, would then understand how indispensable the architect's services really are.

Incidentally, let us add that the responsibility for stimulating the growth of architectural consciousness and architectural appreciation rests not solely, nor even mainly, on the shoulders of the architect. It rests chiefly, and should rest chiefly, upon an intelligent public, and in what measure the public encourages the movement, in that measure will it derive substantial benefit therefrom. To achieve the greatest in this respect there ought to be thorough co-operation between architects and laity, but it is in the power of the laity to further the cause by many channels closed to the architect.

In view of the foregoing reflections, it is encouraging as well as illuminating to scrutinize the little house at Larchmont. Its design exhibits highly individual qualities that stamp it immediately as distinctly out of the ordinary, and out of the ordinary in a very acceptable way; at the same time, there is a straightforward use of materials that invites hearty commendation. The whole aspect is engaging, and close inspection serves to confirm this impression.

The construction is frame covered with stucco, applied on expanded metal lath, and whitewashed with "Government whitewash" or "Lighthouse mixture," whichever one chooses to call it, a preparation that has the great merit of staying on the surface where it is put and not rubbing off on everything that touches it. Above the ground floor, the gable ends and the whole south side are covered with cedar siding or weather boarding, left its natural color to take what tone it may from wind and weather. Cedar shingles cover the roof. At the west end of the house, the massive projecting chimney is built of rubble of the native gray stone, with slated weatherings, while the stack and cap are of red brick. On the south side, the terrace is paved with large flat stones and the pergola covering it is of cedar. As may be seen in one of the illustrations, a brown canvas roll awning is so arranged that it can be pulled down from the side of the house over the pergola as a protection from rain. All the windows are fitted with metal casements. Inside the house, the floors are of wide pine boards and the panelling in the living-room is also of wide pine boarding. The beams are adzed. Where plaster appears on the inside walls, the construction is of plaster boards. For finishing the upstairs rooms, varnished wallpaper has been used.

Among the exterior details, the absolutely plain matched boarding faces of the dormers and the louvre at the south gable end, to ventilate the attic, deserve especial notice. In every instance, both outside and inside, we find the utmost simplicity coupled with an ingenious and logical use of materials. The diversity of materials employed cannot be considered in the least degree whimsical or affected. It is absolutely rational and perfectly defensible on grounds of the strictest economy. The diversity, of course, adds interest through the contrasts of color and texture, but the *way* in which the sundry materials are combined and the straightforward simplicity of details—in each case appropriate to the nature of the material in which they occur—explain much of the inherent charm displayed by this little house.



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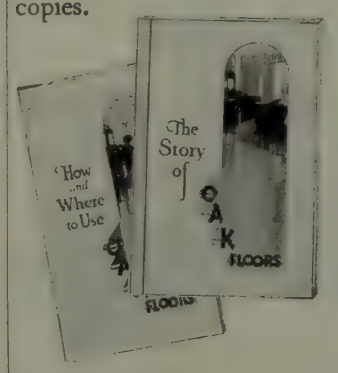
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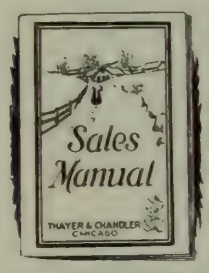
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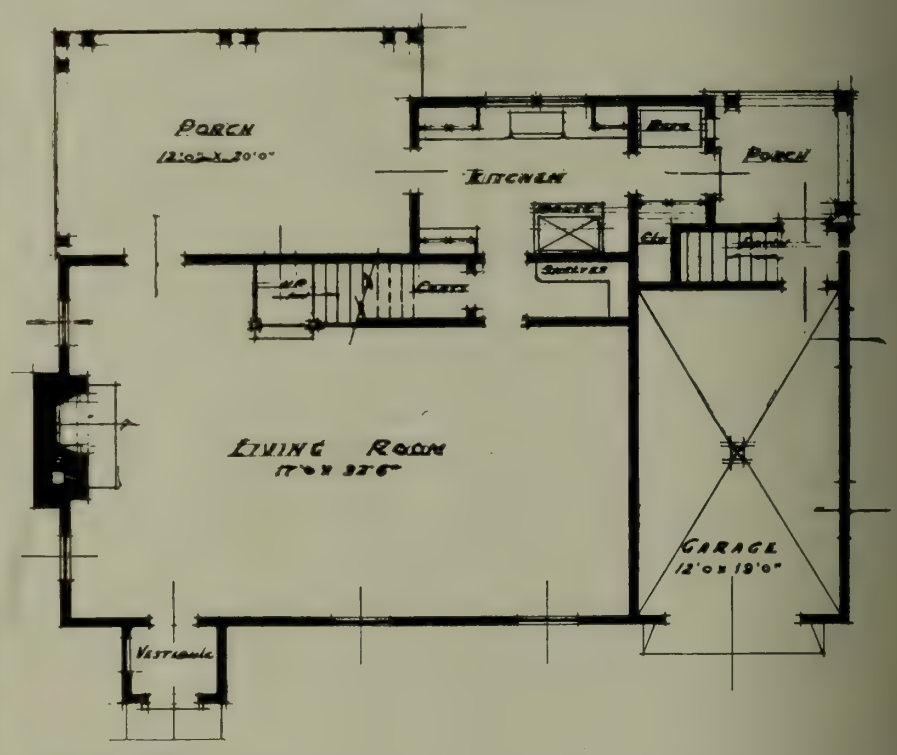
(Continued from page 37)

Century from Madrid, in which both inside and out are to be noted traces of Moorish design and also an iron bound chest of Spanish ancestry, richly ornamented with decorative escutcheon, wrought iron hinges and massive handles.

Finally, and in some ways, the most regally decorative of all the rooms in this enchanting home, is Mr. and Mrs. Bossom's own bedchamber in the decorative expression of which the monastic and pictorial elements strive for supremacy. The same rich wall texture lends itself to the surprising architectural effects, the recessed bookshelves, niches for reliquary or shrine, and the piquant-hooded Gothic chimney tapering to the ceiling. The severity of the latter composition, accentuated by the choir stalls to right and left of the fireplace is in marked contrast to the gorgeous hand-painted Spanish bed from Madrid with its ancient and very rare blanket chest at the foot, which together might be singled out as among the masterpieces of the collection. There are but three examples of the chests in the world, one being in the Berlin Museum, one in the Metropolitan and the third in the possession of Mr. and Mrs. Bossom. It is of such treasures as these their Spanish home is made, but the typical air, the true Spanish flavor, comes in a fundamental knowledge of the best in all decorative art and the inter-relation of one period to another. In this subtle distinction lies Mr. Bossom's success in adapting the Spanish note to the American environment and blending it in subtle harmony.

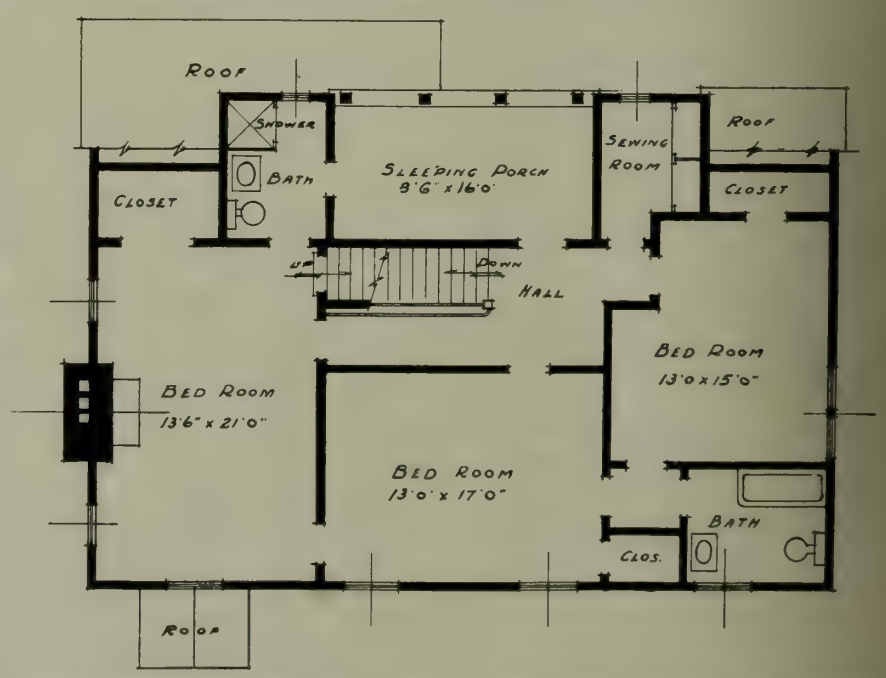
Interpretation of New England "Salt-Box" House

(Continued from page 63)



Dwight James Baum, Architect

First floor plan of the R. L. Bates residence at Kew Gardens, L. I.



Second floor plan of the Bates house on Long Island showing the compact arrangement of space

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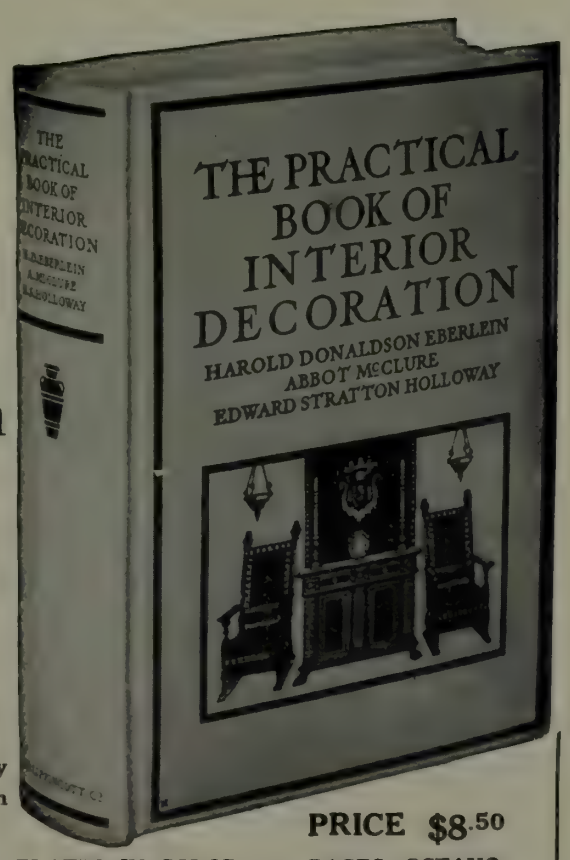
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An Old and New Salon in Paris

(Continued from page 67)

theless, a fine rhythmic and colorful painting that loses nothing by having been done on such a large scale.

As for the rest, they are all their usual selves. Painters like Matisse, Bonnard, Othon Friez, Favory, Georg, Zak and Zingg are as sure and satisfying as always to those who like their work. Young men like Guy Arnoux and Daranges, both known heretofore for their illustrations, are now turning their attention to painting. Arnoux's Harlequin was especially truculent and worthwhile.

Sculpture in the Salon d'Automne plays a somewhat effaced rôle. One came across neither monuments nor statues, and of life-size figures there were but three. On the whole, however, there was much more talent in the few sculptured works than in the whole collection of paintings. Yet there, as in the paintings, one could see the influences. Master works are very rare. The influence of Rodin which hung over the work of both French and Foreign sculptors is now quite dead; and the influence of that other master Antoine Bourdelle was almost imperceptible except in certain busts where the young artists had copied a certain technical trick of the masters.

What was surprising was the growing influence of the early Egyptian and Assyrian sculptures. A sort of affectation of the archaic. Maybe it is suggested to the artists by their manner of working for many of them are now cutting directly in stone and granite after the manner of the ancients.

One of the artists most responsible for this revival of direct cutting is the Spaniard Mateo Hernandez. He cuts directly into his material without even tracing a plan so great is his science and so prodigiously sure his hand and eye. And he has never worked except in the two hardest known materials, granite and diorite. His early works were all animals cut in the stylized form of the Egyptians. His Black Panther cut out of one large piece of diorite, a magnificent and forceful creation, won for the sculptor the Grand Prix at the Exposition.

For the moment, Hernandez has left off doing his beloved animals and has taken to doing busts and studies of the human figure. In the Salon his life-size figure of a bather was not quite so successful as his other works. It lacked a certain suppleness. As it was exhibited in an unfinished state, it may be, however, that when it is finally carved out and polished it will stand beside the famous Black Panther as a tribute to the great art and force of its creator.

Among the other sculptures noticeable were the two animal statues by the master Pompom and an amusingly stylized Turkey-gobbler, while Albert Marque exhibited two of his charming children studies: The Ronde des Enfants and the Enfant a la Vasque.

It was the writer and art-critic Andre Warnod who had the amusing idea of organizing a Salon for the writers. For in this day and age it would seem that everybody fiddles—on their *Violin d'Ingres*—with Art. The actors of Paris have their yearly Salon and so have the doctors! And if I am not mistaken, the railway workers give a show each year of the painting and drawing they turn out in their leisure hours. And now before the street-sweepers and *cochers* get in line, the writers have organized their first show.

Most men who hold a pen indulge in drawing at some time or another. But not all of them attain to art. We all know the amusing drawings of Chesterton and Wells. Do you remember "Boon"? And did not Sherwood Anderson once give an exhibition of his watercolors in New York?

In the Salon des Ecrivains, which ranges from Victor Hugo to Jean Cocteau there is much work of interest not only of the two poets mentioned, but also of many another never suspected. Even Paul Verlain indulged in the gentle art of caricature. Anatole France is there with a pen design of a nude woman, and Theophile Gautier is represented by a lovely pastel portrait of the famous Carlotta Grisi. There is Pierre Loti, Prosper Merimée, and Baudelaire, and many another poet-artist of the last century.

Among the moderns there is indeed much talent. Jean Cocteau's pen designs are already famous and have been brought out in book form while the paintings of the poet Max Jacob are worthy of a place in any self-respecting modern gallery. Some day in the near future I hope he will exhibit all his paintings. And some day I hope also that some enterprising art gallery in America will organize a show like this. There is no end of excellent material to be found among the English and American authors.



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The Niche As a Diverting Incident

(Continued from page 65)



Early eighteenth century wall niche with shell top, from Harington House, Bourton-on-the-Water, Gloucestershire

fixed panelled decoration of the room, and now preserved in the South Kensington Museum, is shown in one of the illustrations. The strong decorative value of such a niche is patent and needs no verbal emphasis. The opportunities for interesting treatment of niches in this manner were manifold, and the opportunities were not neglected by the architects.

Although a great many niches of this species lacked the carved brackets supporting the shelves and the elaborate carving at the base, the coved niche-head was nearly always a feature of either carved or painted enrichment. The simpler kind of carving often took the form of a cockle-shell, while the concave scallops were sometimes painted and the ribs between the scallops were gilded. The shaped edges of the shelves, too, were not seldom carved or gilded. In any event, the niche offered an excellent chance for an effective bit of fixed decoration and its invitation was freely accepted.

The foregoing survey of the different sorts of niches and the purposes they were intended to serve is sufficient to indicate their claim to consideration. There is one more point, however, to which attention should be drawn. The appropriate place for a niche is not always easy to settle upon. It may be taken as a general principle that the niche should always be in a place where it will contribute to and accentuate the structural balance of composition. The essential thing is that the niche must not disturb but emphasize balance.



Plaster niche in a New York office, wrought in the Italian Renaissance manner. Courtesy of the Jacobson & Co., Inc.

board. The shelved niche incorporated with the panelling had often been canted across the corner as a happy mode of solving the decorative difficulties of awkward angles. It was an easy transition from the built-in shelved niche of the corner to the movable, free-standing corner cupboard when there was no panelling in which to incorporate the niche.

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By Harold Donaldson Eberlein

ENNINO CENNINI'S fourteenth century directions for block-nting on linen show us that there s another way in which printed en cloths were used apart from ll hangings in houses—for per-al clothing and for decoration in urches. But they were extensively d in Italy for wall hangings, too, well as in the countries bordering Rhine.

The Florentines, espe-lly, had an enormous mber of hangings which y brought out for extra ll decorations on gala asions. The patterns of se were chiefly copied m damasks and bro-les of the period. Some-nes these hangings uld be draped in knots d loops along the walls, d not a few old pictures ow them used in this y with striking effect. ntemporary descriptions o mention them.

Cennini's allusion to nting in the colours h a brush over the nted outline of the pat-n shows an additional process not viously mentioned. Later the ours were applied altogether by erent sets of blocks successively, e block or set of blocks for each arate colour.

Although the art of hand-block nting on linen in the old manner tinued to be practised along the ne till the seventeenth century, great impetus to the employment printed linen came from another rter and brought with it a touch he glamour of the Far East. In 8 the Portuguese navigators nd their way for the first time around the Cape of Good Hope and thus opened a new trade route to India, Persia and other Oriental lands.

The Indian hand painted cottons and calicoes carried back to Europe in great quantity in the seventeenth century by the Portuguese traders, were eagerly bought. The East India Company in England, too, from 1631 onward imported these articles of luxury. So popular did they become that long before the end of the century they were largely imitated not only in England, but also in France, Portugal and Holland.



SHOWING THE USE OF HAND PRINTED LINENS IN THE APARTMENT DINING ROOM

Mistress Nell Gwynne, who was exceedingly fond of handsome and unusual things for her house, used to have a diverting little habit of going down to the docks when an East India merchantman arrived in port and nosing through the cargo so as to secure whatever suited her fancy before the goods were offered for sale. India prints were doubtless amongst the treasures she levied upon in this way, for she, of all people, was not likely to be a whit behind Mrs. Pepys with her sitting-room gay with an India "chint," the gift of the gossiping, ubiquitous Samuel.

The printing of bright-coloured patterns on cloth, in imitation of Eastern calicoes, opened a new development of linen printing and introduced an altogether fresh method of design derived from the Orient. While the multi-coloured Oriental designs were in the height of fashion—and Queen Mary set the seal of her approval upon them by using a number of the India prints, or rather paintings, at Hampton Court for wall hangings, bed-curtains and furniture coverings—there were also the old Tudor and Stuart needlework designs of flowers and foliage, fruits and birds, which lent themselves admirably to hand-block printing on linen. These designs, often called "Jacobean," along with the purely Oriental patterns, ruled the field at the end of the seventeenth century and, in the shape of curtains and coverings for furniture, gave great charm to the rooms in which they were used.

In either case, nothing could have been better suited to set off the walnut, the lacquer, and the marqueterie furniture of the period than these glowing colours and opulent patterns applied to linen hangings and upholstery. There was a virile colour sense then abroad in England to which the prints strongly appealed.

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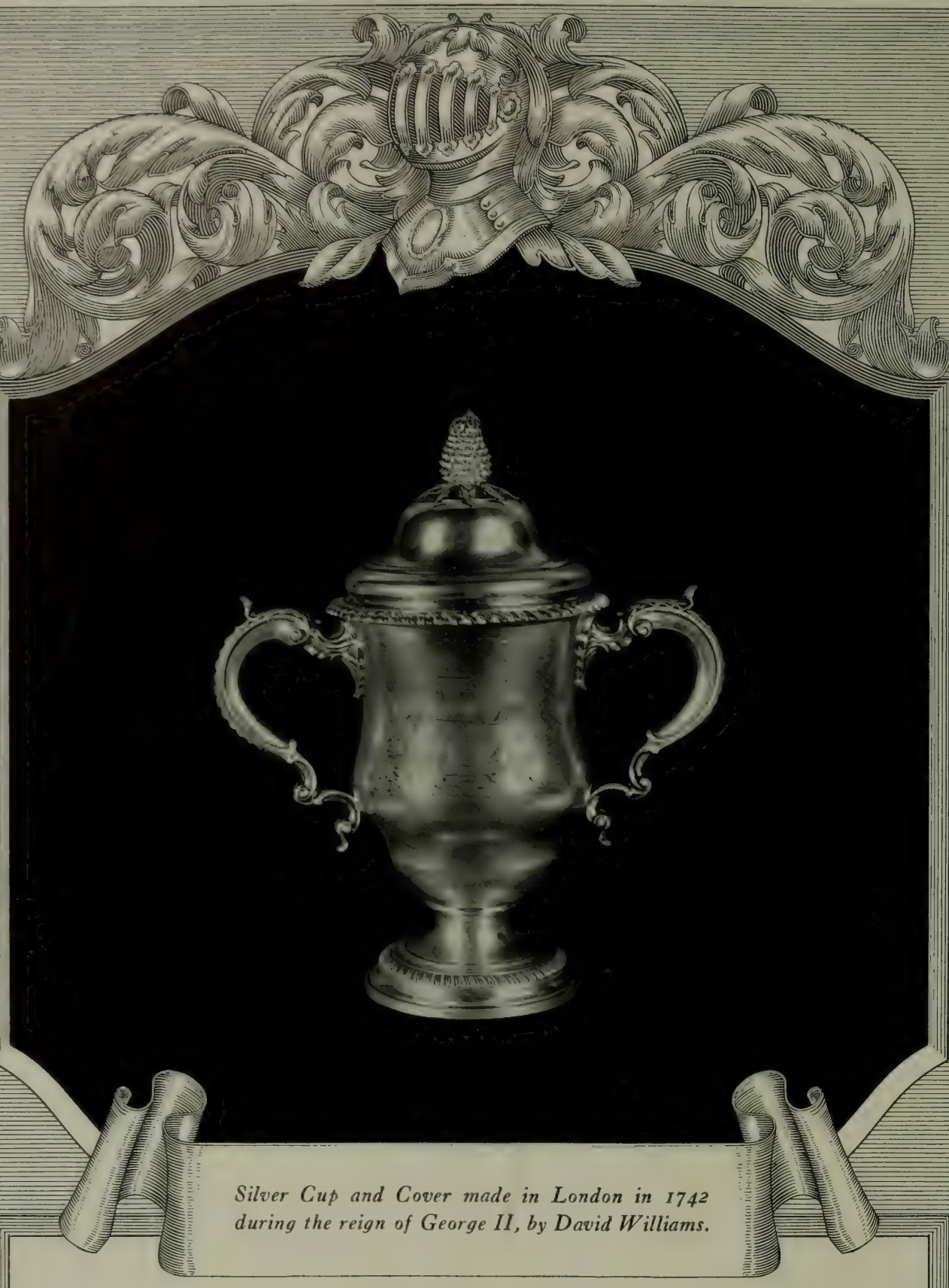
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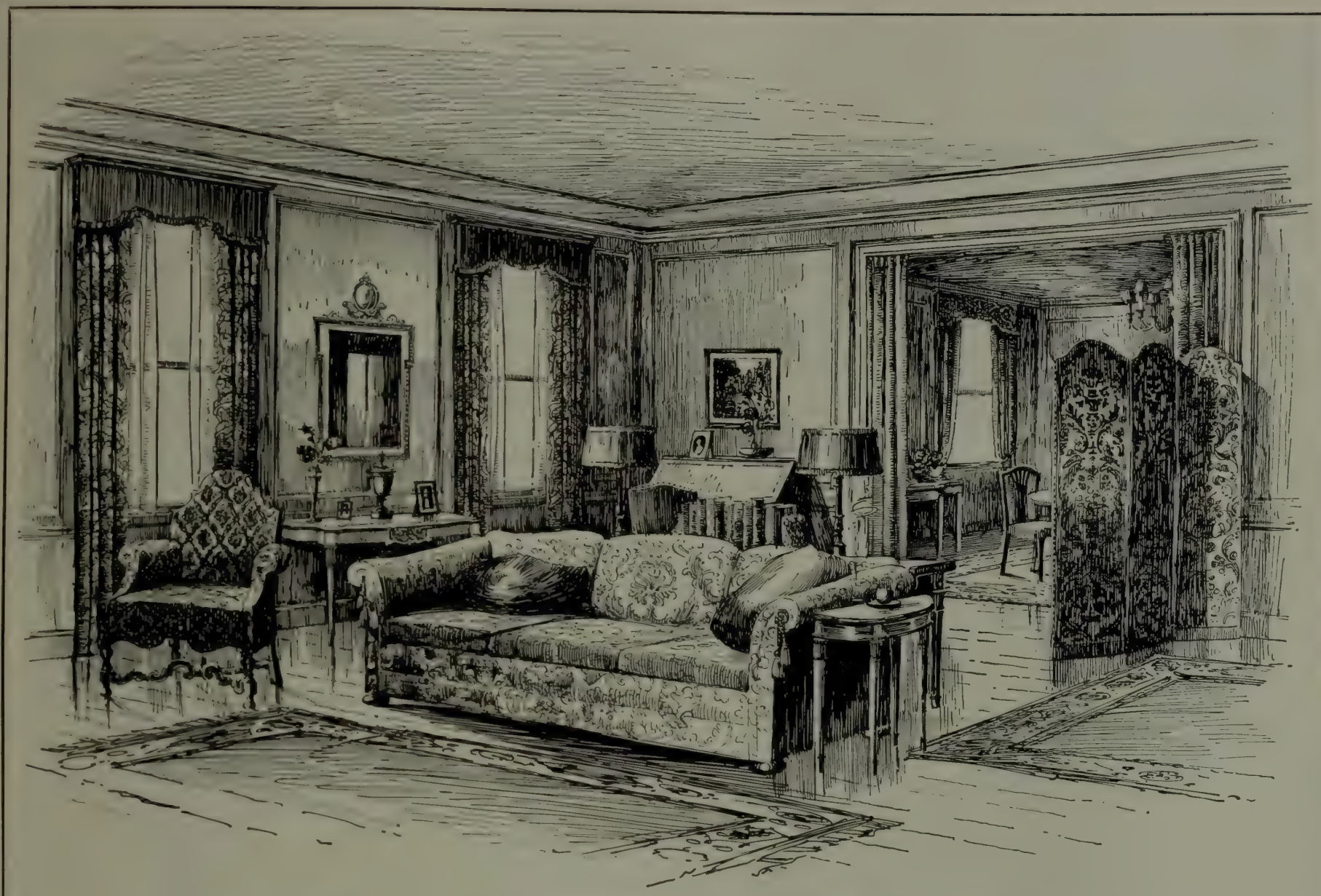
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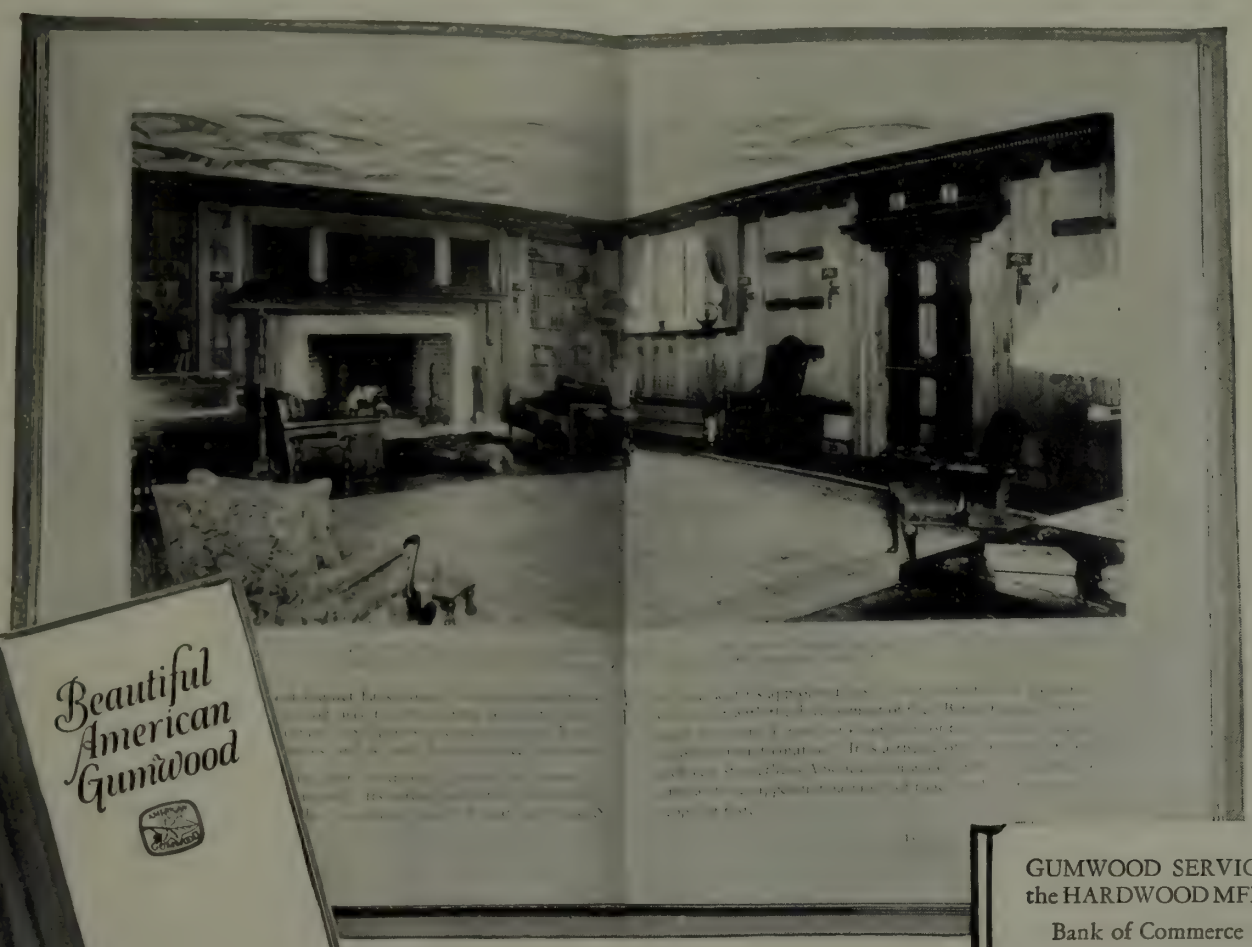
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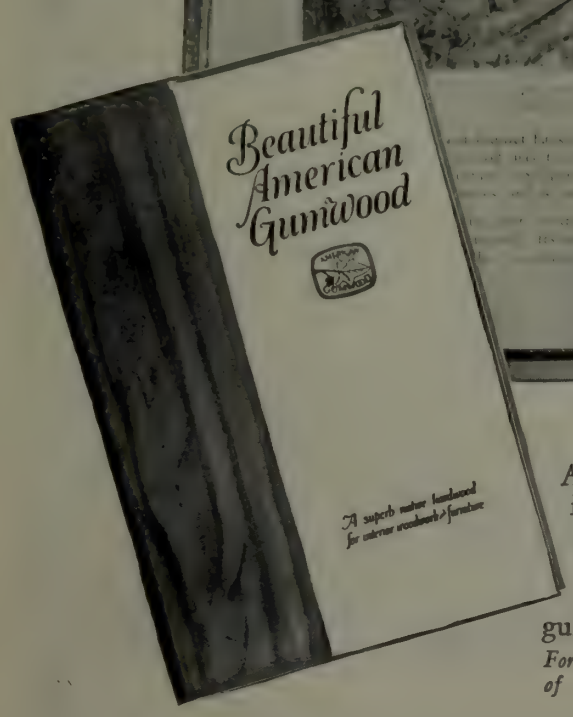
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An interesting Hollywood Cabinet of the Sheraton period. Upper portion slightly breakfront with arched top, the lower portion of serpentine shape, containing "pull out" writing attachment, below which is a cupboard enclosed by two doors in the form of drawers, Circa 1780. Height 7' 3"; width 3' 8"; depth 22½".

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EVEN with the cold winds of March come the thoughts of the approaching spring with the attending opening of our country houses. It is now that we go about looking for the things so vital to the completion of our summer surroundings.

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Among the more important pieces of furniture, an original seventeenth century vargueño or desk is of unique interest as an example of the delicate bone inlay and gold leaf work of this period. Secret drawers slide between supporting columns within the top, around the edge of which wrought iron Hispano-Moresque motifs over red velvet form the decoration. Wrought iron candlesticks with polychrome figures; sturdy refectory tables with iron stretch-

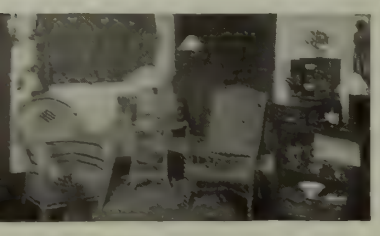


Decorated gilded wood XVIIth century altar pieces, Talavera vase and XVIIIth century Spanish mirror, showing Directoire influence. Courtesy of the Pomposa Art Trading Co.



Pottery "Crinoline Girl" cigarette holder, designed by Tony Sarg. Decorative 14" plate in green-blue by Susan Tyler and narrow mantel vase in blue, on stand, from the Greenwich House Pottery. Courtesy of the Potters' Shop

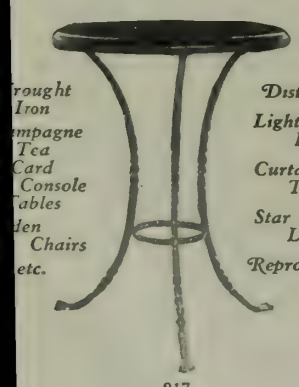
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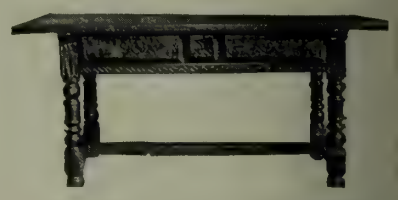
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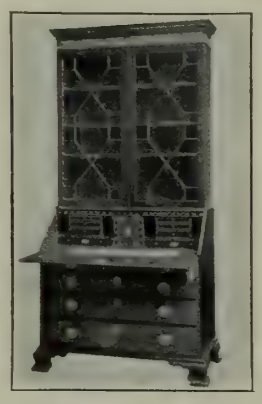
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ers; friar chairs and a pair of rare old wrought iron lecturns also form a part of this collection with pieces of antique brocatelle, old and modern Talavera tiles, lanterns, painted beds and Spanish tapestries.

At the Potters' Shop, the work of leading American potters is displayed in a variety of shapes and colorings. In the work of Alice Balch Stone an interesting contribution is seen in "Death and the Mother," depicted by the figures of two women and a child. Professor Charles Binns shows his adherence to classic form in the perfection of shape and high standard of coloring in his work as shown in a perfect sphere, a remarkable example of faultless modeling.



Old Dutch black and gold lacquered metal wood box with porcelain handles and needlework top, under glass. Dutch wood bucket in red with bluebell decoration and brass bandings. Courtesy of Barnewall, Inc.



Coffee stand 19" x 26" with removable flower-decorated green painted metal tray on wooden base. Antique red finish or any desired color. Courtesy of Edward R. Barto & Co.

The Greenwich House Potters' preference for deep Persian blue and green is seen in a group of decorative vases and bowls. Wood carvings presented in figure subjects and boxes are also included in their work. A bird bath by Susan Tyler repeats these green-blue colorings as do a number of her characteristic plates and bowls. Amusing and with distinct charm are the figurines designed by Tony Sarg and executed by the Inwood Potters. "The Crinoline Girl," illustrated, in vivid greens and yellow, shows its use as a cigarette holder, likewise "The Wooden Soldier." Tea sets, vases, garden pieces and candlesticks are also made by these potters.

A deep blue-green pottery wall fountain with a cock design is a notable example of Mrs. George Nichols' Syosset pottery. Dorothea Warren O'Hara, in contrast, shows plain colors in her ginger jars and vases that denote an early Italian influence.

In the shop of Barnewall, Inc., has been assembled an infinite variety of decorative accessories, of irresistible appeal, such as the old Dutch lacquer woodbox, illustrated, with a fine piece of flowered needlework ornamenting the lid under glass. Another box, somewhat smaller in size, and done in green and gold, but of the same graceful shape, offers a pleasing choice. Of similar decoration and use are the Dutch peasant buckets, which come in a variety of colorings and may likewise be used as wastebaskets or floor bowls for long-stemmed flowers.

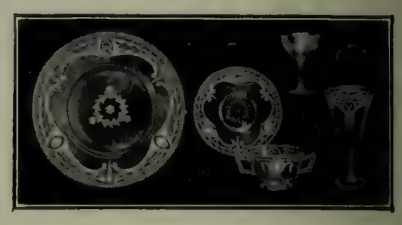
In furniture the interest centers in delicate tables and chairs of the Louis XVth and XVIth periods, and in the Provencal. Empire tôle lamps, Venetian glass compôtes, mirrors, and fascinating tea boxes, are also to be found with lovely old toiles and French silks.



Antique iron side-bracket, old Spanish design. Lead 9" flower bowl with removable ornamental silvered metal top to hold flowers. Courtesy of Warman & Cook

(Continued on page 18)

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Decorative ship model. XVIIth century Spanish frigate in copper. Complete deck equipment. 24" x 42". Courtesy of Max Williams

Tables of intimate size and use are ever in popular demand, for they serve a hundred purposes in the furnishing of a room. In the coffee stand, illustrated, from Edward R. Barto & Co., a metal tray decorated in soft green with a flower center, forms the removable top and rests upon a base in antique red that offers a lower shelf as an added convenience. Chinese blue, yellow or black may vary the color of decoration, as desired. Tea tables of many types are also to be found, in number. An effective application of old maps has been made as the decoration of dull-green paper or parchment covered waste baskets, here. Hanging book shelves of original design are also shown —one having a carving of a cord and tassel along the side edge as a finish. These are done in any desired color. Overstuffed chairs, of distinctive type, argue for themselves in comfort and attractive outline.

Consistency of design in lighting fixtures that harmonize with the setting of a room has been given careful study in the work of Warman & Cook. This is exemplified by the antique iron side bracket, illustrated, a faithful copy of an old Spanish design, intended for a Spanish interior, and by the many fine examples of skilful workmanship made by this firm. Among the reproductions of early Spanish lanterns, those with gilded tin frames defy detection as do copies of old English iron side brackets, made for a Tudor house.

Wrought iron flower bowls in unique shapes mounted with marine glass, metal lamps and shades, desk sets, mirrors, and latches and hinges in faithful copies of the old are other interesting renditions of their work. The ship as a decorative feature has found a new expression in this one in Max Williams' galleries, completely made of copper. It is fully rigged, has ten carronades and a complete deck equipment. Old wool work ship pictures made by the sailors and a remarkable collection of luster pitchers, including the Harwood collection from Derby, in silver, silver resist, copper and pink Sunderland, many with ships, fill the cabinets. A Wedgwood dinner service with ship portraits and a complete set of Delft plates (1759-1761) comprising whaling items are exceptionally rare.

A large collection of early English furniture has been acquired by Frank Norris that includes Gothic oak chests, such as is illustrated, overstuffed winged chairs of 1710, unusually difficult to find and a fine group of Queen Anne chairs, in walnut, with the shell on leg design. Old yew tree Windsor chairs are also unique in interest, made from the same wood as that used for the archers' bows of this period. Chippendale chairs of various types and an original Sheraton sideboard, showing the Empire influence, with deep wine closets at either end, contribute notably to this collection.



Early XVIth century Gothic oak chest. Size 12½" x 42". Courtesy of Frank Norris



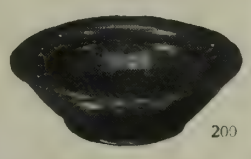
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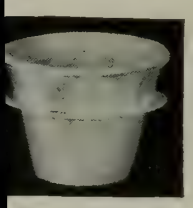
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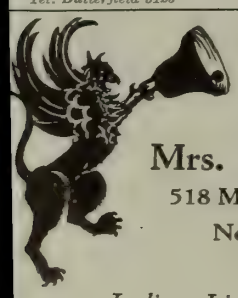
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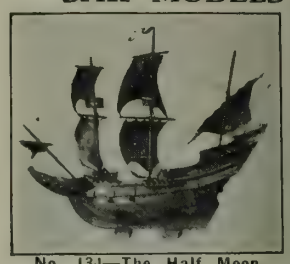


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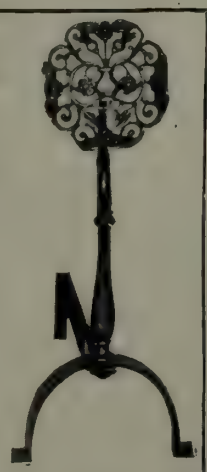


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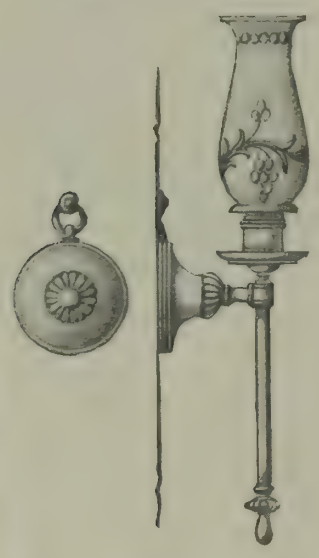
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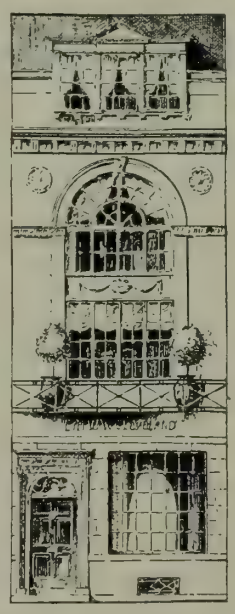
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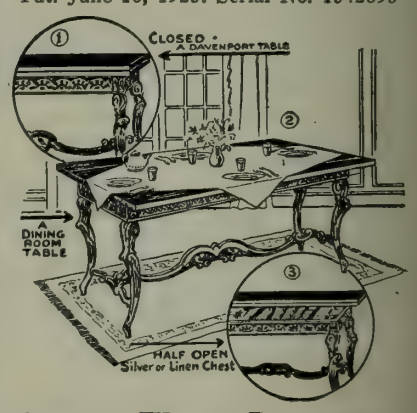
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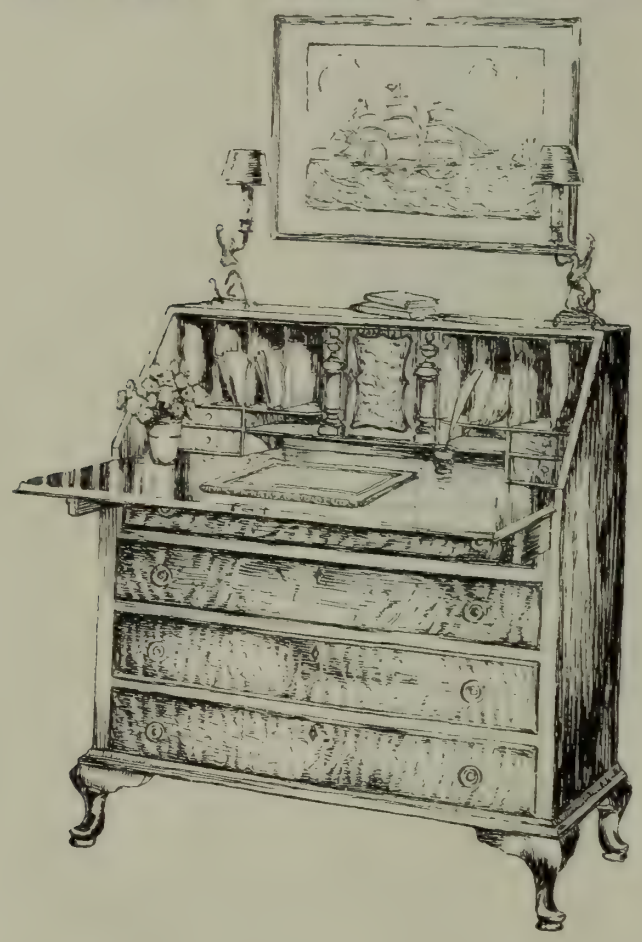
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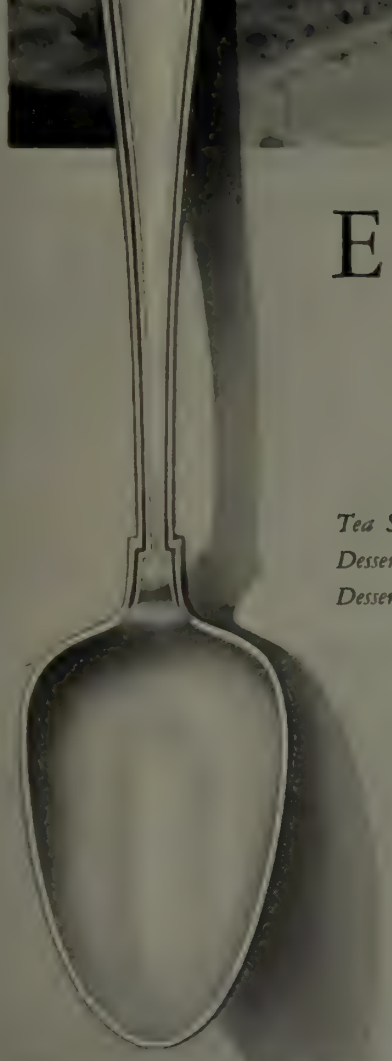
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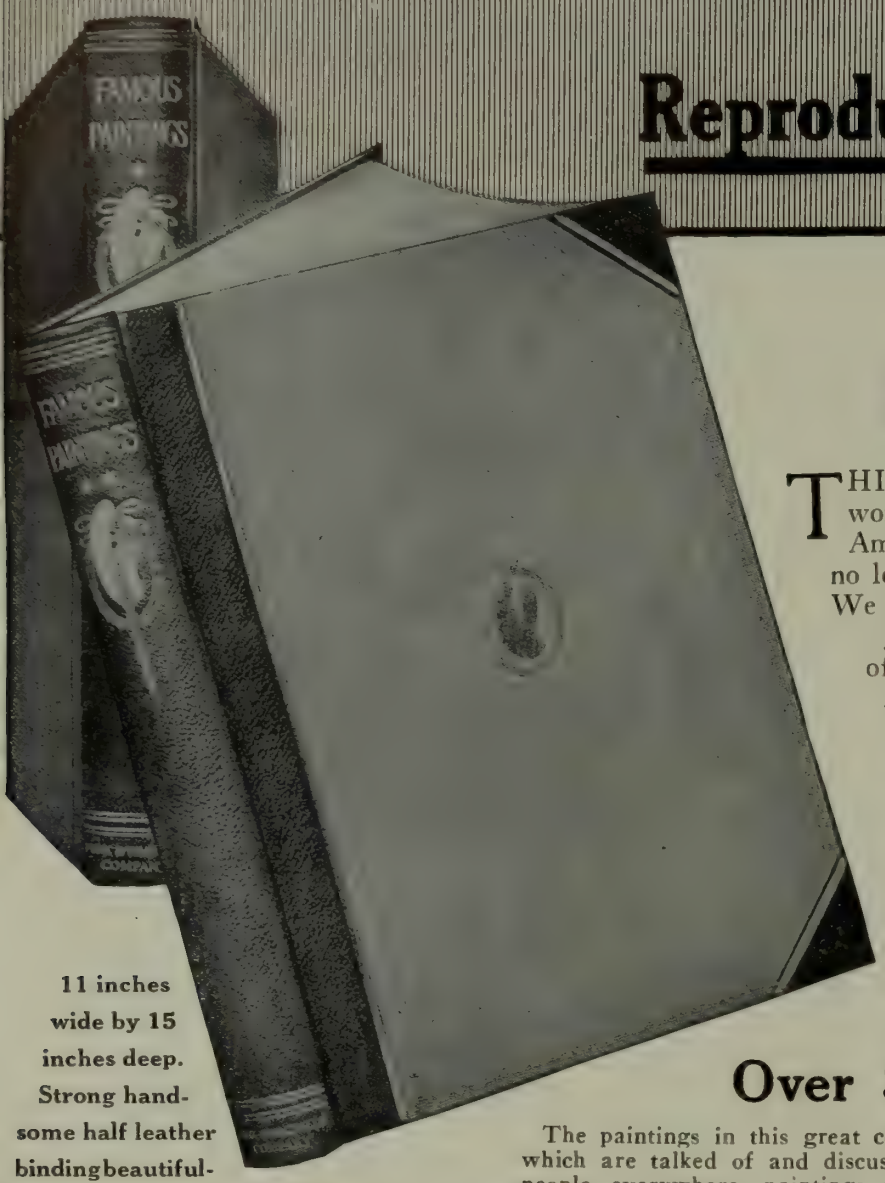
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Photograph by J. W. Gillies

Bewilderingly lovely is the wistaria hung doorway to the summer home of Grosvenor Atterbury, New York Architect, on Shinnecock Bay, with its prodigal use of rich, native materials in association with English cottage architecture

Arts & Decoration

The Modern Note in Home Building and Decorating—Theatre, Music, Books

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Grosvenor Atterbury's Own Home, the House on the Hills

The Nucleus of this Piquant Rambling Summer Place, Overlooking Shinnecock Bay on Long Island, Designed by Mr. Atterbury's Father, Owes Its Present Subtle and Picturesque Charm to the Architect Himself

By HARRIET SISSON GILLESPIE

OVERLOOKING Shinnecock Bay, with far reaching vistas of rolling moorland and the blue Atlantic in perspective, the summer home of Grosvenor Atterbury, architect, of New York, seems but a natural expansion of the peculiar beauties of the site. Literally growing out of the soil, the house takes its character from the great diversity of native materials employed and their highly interesting adaptation. The weathered colors and seasoned qualities of the native pine and cedar; the rich staccato notes of the lammie brick, a regional product; and the grey stone of the big boulders peculiar to the glacial moraine of the lower end of Long Island, all add a measure of charm to the ingratiating scene.

Starting many years ago as a one-story unit, the house grew by progressive stages as a direct expression of the family needs and tastes. Working along the line of least resistance, it followed the natural contour of the land, eventually developing into the very graceful rambling story-and-a-half structure it is today. Nestling, crescent shape, into the Shinnecock Hills in the most alluring manner possible, it enjoys the added beauty of Sugar Loaf Hill to the north, a local point of interest, which is also included in Mr. Atterbury's 75-acre tract in this section.

Only those familiar with the Shinnecock Hills can comprehend the rugged beauty of the setting. The whole expanse, a tangled mass of briony, with a velvety carpet of grey moss mantling the sand dunes, from which outcropping boulders are in conspicuous contrast, with the luxuriant native growth of huckleberry, black berry, beach plum and wild cherry, intermingled with the prolific cat brier, the cedar, pine and scrub oak to be found growing in great profusion on the eastern end of the Island, the scene is wild striking, and picturesque in the extreme.



Photographs by J. W. Gilles

The delectable quality of the brick and half timber work in the quaint kitchen tower, the rugged character of the field stone arched driveway and the harmonizing note of the vine grown walls are noted here

The piquant design, wholly in accord with the rich natural background and the interesting adaptation of the materials employed, is distinguished by a diversity of roof lines, quaint gables jutting out in pleasant places and other striking motifs that supply the charm of the unexpected. Individual features, the massive arched gateway of the carriage drive, for example, adds a thrill of its own, and the skilful manner in which Mr. Atterbury has supplemented the native growth without disturbing its character, is most impressive. Only the natural methods of landscaping were employed.

The floor plan on different levels, emphasizing the Norman kitchen tower on the left, one of hexagonal design containing the bedroom group on the right, to balance the composition, with the 60-foot living-dining room following the main axis of the house, is both practical as well as artistic. Not only is the isolation of the two units from the main body of the house desirable but the decorative effect is correspondingly increased. Curiously enough, the treatment of the kitchen tower was suggested by the late Stanford White, a close friend of Mr. Atterbury's, which was developed along the Norman-English lines, in the spirit of which the house was conceived.

In no particular is the decorative character of the Atterbury house more pronounced than in the quality of its half-timber work. The peeled logs are an integral factor in the construction. The framing was first erected, then the colorful lammie brick in tones of yellow, violet, brown, and purple, such as only the clay of this part of Long Island can supply, were set in, two layers of them with allowance for an air space between.

It is in the long living-dining room, with low hung timbered ceiling, that the full beauty and picturesqueness of the primitive woodwork is apparent. Of lovely weathered tones and satiny texture blends in harmony with the over burnt brick. The latter, used here probably for the first time in domestic construction, formerly a waste product, was secured from a local brickyard for $3 per 1,000. Today, now that their value as a decorative asset has become recognized, they bring between $40 and $50 per 1,000.

A gracious charm pervades the long room, emanating in a measure from the many square bays of diamond-paned English casement windows, as well also as the twin fireplaces which form a semblance of dividing partition. Placed back to back on an angle, they supply an interesting feature and give each room the benefit of an open fire. A stout plank floor, stained brown, is in sympathy with the other native materials with

Looking Out on the Terrace



The living room of the Atterbury House owes much of its charm to the primitive walls in which half logs, peeled of their bark are wrought with brickwork into pleasing form. The batten Dutch door with massive wrought iron fittings itself strikes a dominant note

An old time flower garden with box bordered beds is hedged about by a brick and stucco wall of ingratiating charm



A flagged terrace forms an alluring feature of the English cottage in the dunes

which the early American furniture is in pleasing harmony.

Mr. Atterbury's rare and lovely collection of antiques give the room an individual flavor, for collecting old furniture has been a hobby of the architect since his college days at Yale. During that period he was wont to spend his week-ends among the Connecticut hills, picking up fine pieces of New England heritage for the proverbial song. Today, any one of the delightful pieces, were they for sale, would bring from 100% to 200% above the original cost.

Through the open Dutch door of batten pine, with ponderous wrought iron hardware, a winsome view of the open loggia is caught with the intimate planting adjacent to the house and the festoons of Virginia creeper and English ivy that drape themselves in graceful prodigality about the roof and stone walled enclosures. A pocket edition of a garden, measuring no more than thirty feet in diameter, is niched into the hills, where all the old-fashioned flowers hold sway in rectangular beds primly divided by borders of aromatic box. Arborial features such as conical box bushes and Colonial shrubs contrast smartly with the galaxy of color the effect of which, with the ivy grown walls and archways of Dorothy Perkins roses, is as stimulating as any of the old-fashioned gardens of our great grandmother's time.

From the vantage point of the garden in the rising ground beyond the house, tantalizing glimpses of the half-timber walls are glimpsed through openings in the ivy clad walls and at times vistas of Shinnecock Bay and the ocean in the distance spreads out in panoramic fashion to charm the spirit and enchant the eye.



Nestling into the Shinnecock Hills, Grosvenor Atterbury's story-and-a-half English cottage rambles over the dunes some 150 feet, affording lovely glimpses through the shrubbery of its many pictorial features



alaise, A Norman Gothic Chateau of Ile-de-France

voring of Mediaeval Home on the oire, the Dwelling of the Harry F. uggenheim's at Port Washington, I.. is a Notable Contribution to North Shore Architecture

OVELY Falaise of Norman mien, capping a 100-foot cliff above the Sound at Port Washington, L. I., is as delightfully reminiscent of e mediæval chateaux of Ile-de-France those of Vendome, Chartres, Dreux or hers in the Valley of the Loire. Not ly is it a pleasing variant of North ore architecture, but its adaptation has en so adroitly accomplished by Fred-ick Sterner as to seem in no sense alien the soil.

Occupying a portion of the 400-acre estate Daniel Guggenheim, formerly owned by oward Gould, the fair façade, stretching me 250 feet along the high plateau, is arked by the vigor and eloquence of the orman type and the tonality of the compo-ion is as stimulating as a canvas by Matisse. alls of mellow Dutch brick in greyish blet, steep pitched roofs of soft pink deep-ing toward the eaves to rich purple of the rt seen in old Norman manors and sharply ntrasting notes of ancient wrought iron mbine to produce a radiant effect that is ite irresistible.

This piquant French style, an outgrowth the mediaeval farmhouses, manors and inor chateaux in the Province of Ile-de-rance, quite naturally became impregnated ith the native flavor but the evanescent



Falaise by the Sound, the inspiring French chateau designed by Frederick Sterner, consulting architect of New York, London and Paris, strikes a new note in North Shore architecture



t the right)—Old Spanish ironwork accentuates e charm of the arched entrance to the walled courtyard, reminiscent of mediaeval days

charm of the Norman Gothic is often itself a bar to its satisfactory translation to foreign soil but Mr. Sterner's experience, for he has spent much time in European travel and today has given up active practice in New York to divide his time between important continental centers, lends to any work of his designing a quality peculiarly its own.

Viewing Mr. Sterner's work in the light of its scenic aspect, for he interprets architecture in terms of pictorial art, tends to illuminate the infinite subtleties of his compositions. Falaise, from the water side, has

(Continued on page 70)

(Below)—Quite as interesting from this angle as the chateau itself is the stable and garage of the Guggenheim group. The typical French roof broken by quaint dormers, the walled enclosure terminating in the spectacular Norman tower and the locust trees in the foreground, trimmed French fashion, form a panoramic scene of unusual charm



Photos by Drix Duryea



Suggestive of the rare treasures incorporated in the chateau by Mr. Sterner is the Mediaeval woodwork, of which the fraction of a rood screen on the right, enriched with exquisite boiserie, used to divide an upper hall, is a charming example. One of a priceless group of 14th century appliqués hangs on the wall is this beautiful room in Falaise



An air of stately grace pervades the palatial drawing room of the French chateau, enhanced by the impressive beamed ceiling, symmetrical window spacing, rich textural wall surfaces and the superb fireplace of Gothic design, reflecting 15th century art and craftsmanship. Many of the pieces of furniture in the home of Mr. Guggenheim are Norman peasant antiques



The solid wood paneling emphasizes the beauty of the Gothic screen, bringing into relief the hand modeled grille with top rail in ecclesiastical ornament of grape and vine motif and the foliated finials peculiar to the architectural treatment of the period



Rare examples of hand modeled wood paneling, collected by the architect on his travels, are often wrought into the decorative scheme of the interior; here to form a door of exceptional beauty old carved panels employed

Ruth St. Denis and Ted Shawn Dancing in the Orient

These Famous Dancers Are Studying Their Favorite Art in China, Japan, India, Java and Sumatra





Three pictures which were recently sent to Arts & Decoration by Ruth St. Denis. They are delightful studies of the work of these American dancers in ancient theatres of the East and in classic Oriental dances

A New Type of Theatre Planned by a Guild of Artists

The Community Playhouse at Pasadena, California, Reflects in Its Decoration and Fittings the Combined Brilliance of a Group of Artists

By FAIRFAX PROUDFIT WALKUP

IS this the Vatican, with Raphael and his pupils at work under the curious eye of the Pope? Or is it San Marco with Michelangelo evoking Lorenzo's admiration for his titanic skill? For within his stately building, cool shadows ripple with the constant surge of artisans at work.

The high dome emerges, a fretwork of blue and gold, under the expert fingers of the worker. Below, to one side of the spacious interior, three craftsmen are busy making cartoons for tapestries. On the opposite side, kneeling upon the floor, two men are earnestly engaged on a large leather chest. One tools the design upon its rich red surface, while the other fashions iron bands and a huge lock to make it fast.

Still others of the Guild are seen at their appointed tasks, working with an application which not even the occasional visits of the patrons can much augment. High in the air, dominating the scene, the Master himself works on a scaffold, surrounded by his apprentices, all of them intent on the execution of a mural of imposing dimensions and unfolding loveliness.

Everywhere is the atmosphere of sure workmanship, of rhythmic impulse, that produced the treasures of Italian art. But the white walls without reflect, not the sunshine of Italy, but of Southern California; the place is not a dim cathedral, but the interior of the new Pasadena Community Playhouse; and the master who limns his picture with sweeping strokes is not a product of the Renaissance, but one of the foremost American artists today.

When the Community Playhouse of Pasadena opened its doors, on the evening of May 18, 1925, it represented to the world not only the concrete realization of a dream, whose inception harked back to the year 1918; but also the proof that in this day and age there has been revived the spirit of co-operative workmanship which made possible the deathless masterpieces of the Golden Age of art. None of the contributing artists—and their roster includes the best of Southern California—were paid in dollars and cents. In fact, the Commuity Playhouse Association is far too poor to give even one of these famous men an adequate remuneration. In order, however, that this Playhouse might be a thing of permanent beauty, a fit temple for the arts, these men of genius offered their services to the community.

And the result is all that might be expected. There is a satisfying richness of color in all the interior finishing, which forms a pleasing contrast to the plain white stucco walls without. There is a grace of line everywhere, in the proscenium arch, in the grilled boxes along the sides, in the broad, sloping balcony. The whole effect is of joyous spontaneity.

It is quite curious, the way in which, as the work progressed, latent abilities in the artists were uncovered. The sculptor became poster-painter; the interior decorator fashioned costumes; the worker in wrought iron designed parchment shades. It was as if the spirit of Benvenuto Cellini had come back to whisper new conceits into alert ears.

Moreover, although each artist had, of course, his own studio, they all with one accord elected to work "on the job," deriving from contact with the other artists the exhilaration and inspiration which emanates from creative effort.

The asbestos curtain, the work of Alson Clark, was the focus of attention the opening night. In theatrical parlance, it almost "stopped the show." At the end of the first act, the audience demanded that it be lowered again, and round after round of applause greeted its reappearance.

Mr. Clark chose his subject most happily, —a Spanish galleon in full sail. Since the Playhouse—the design of Elmer Grey and A. Dwight Gibbs—is Mexican Colonial-Spanish, it is most fitting that the curtain should also suggest that period.

In Alson Clark's hand, the theme becomes vibrant, replete with mystery and action, with all that fires the imagination of the seer. No soft browns and greys dull the eye, but rose and brilliant blue and orange tawny masses glow from the canvas. It is truly an adventure ship.

Perhaps it is the vessel on which Gilmor Brown embarked so long ago, for the land of his ideals. This presiding genius of the Pasadena Community Theatre, through many weary years of struggle, of drab surroundings, of heartbreaking financial strain, always held true to his course; and now the ship of his dreams sails triumphantly into port.

Although the Playhouse has been open to the public only a very short while, it has already become the center of artistic life in the town of Pasadena. In its large recital hall upstairs, a series of concerts are being given by a community symphony orchestra. In the shops that line its patio, choice pictures, antiques of lace and wood, imported wares, are on display; while still other cultural activities are soon to be housed under its tiled roof.

The audiences which come to see the excellent presentations which Gilmor Brown and

(Continued on page 102)



Elmer Grey and A. Dwight Gibbs, Architects

Exterior of the Community Playhouse of Pasadena with its original and picturesque approach. Little shops surround the patio



Asbestos curtain of the Pasadena Community Playhouse designed and executed by Alson Clark in the spirit of the exterior which is "Mexican Colonial Spanish"

Interior of the Community Playhouse possesses a beauty which is the realized dream of artisans, goldsmiths, sculptors, painters of exceptional ability



What My Home Shall Be Built Of

A Survey of the Various Interesting, Practical, Artistic Building Materials of This Country Including Material for Roofs, Walls and Foundations

By ALFRED C. BOSSOM
Consulting Editor of Arts & Decoration

ARCHITECTURE is man's ingenuity and artistic feeling expressed through materials. Without materials it could not be; consequently, as Michelangelo so truly said, their appropriate use is vital to every detail of this, the greatest of the Arts.

Present day opportunities for acquiring knowledge through the printed word and the unprecedented development of transportation, have placed the entire gamut of possibilities at the designers' command. They have removed the trammels of tradition and given a liberty in the choice of media unknown in the last century.

This new freedom is driving self-consciousness from the architect's drawing board. The audacity in color and the originality in form which have resulted, truly justify the belief that we stand today at the threshold of what may become a national American architecture.

Participants in this speed-mad, moneyized, mechanical age in which most craftsmen seldom are allowed either the time to study or to execute their tasks to the utmost possibilities, we are forced to rely more and more upon the master designer for the selection, handling and disposition of materials necessary to the production of desired results.

Here consideration is only given to the materials useable for exteriors. The possibilities of interiors introduce an entirely fresh group of influences, largely personal, which must be heeded; but that is another story.

That old fetish—the employment of so-called local materials—is passing. No truly logical reason ever did exist for always insisting that the nearest available material was unquestionably the best, irrespective of all other factors. Accidents of nature are not infallible;—they should be but the servants within the limits of the understanding and imagination of the architect.

The ages have so modeled the earth's face that for architecture to fit gracefully and comfortably in its setting, surface conditions must control and not the materials which chance to be hidden beneath the ground in any given locality.

Harmony with the landscape or environment and suitability of purpose are indispensable to portraying in enduring form the genius of a people. Upon our architecture, tomorrow will be compelled to rely when making its judgment of the intelligence and artistic achievements of today. We have all erred, and often, in the United States of America, largely due to causes beyond the designer's control. Eccentricities of owners, a chivalrous desire to help friends with materials for sale, the old time insufficient knowledge yet insistent attitude of the charming American wife, the desire to save money in the wrong place, have all abetted constructural sin. The spread of knowledge as to the function and the ability of architects, and the growing understanding among the ones who pay the bills, however, are providing opportunity which never existed here before.

There is no golden rule for the determination of appropriate materials. Such skill in selection is born of experience and the taste possessed by the one who makes the decision. In making the choice required—durability, harmony with surroundings, color, texture, the purpose of the structure itself and the prevailing building conditions, as to availability in time at a prescribed cost,—all must be weighed in the balance.

America has a decidedly individual landscape due to her marvelous climate and geographic conformation which has blessed her with a character and charm entirely her own. Though other countries may possess something similar in isolated spots—in none has this aspect prevailed sufficiently to cause the development of an architectural style which can with unfailing reliability be copied, or adapted exactly to the American needs.

The life lived in the States also is unique—a law unto itself. If its true portrait is to be given in stone or brick or steel, the reproduction of even the most famous old world wonders would result in little better than rather inappropriate and poorly executed blind copies of the works of men of another age and another clime.

How this desire to copy is passing! We all remember the early and unsuitable line for line transcripts of Italian villas of Palm Beach; the baby Parthenons encountered along all the country roads of the Northern states, but now the Old World is being so studied that in telling the story of today, the valuable suggestions it yields act only as aids instead of as regrettable memories of a reproduced yesterday.

The selection of materials roughly divides itself into two greater groups, that for the town and city structures, and that which must conform to nature's environment for the so-called country. In the first group the use of the building and the available appropriation are the dominating factors.

With the granite, marble, lime and sand stone, artificial or natural, terra cotta, tile, brick and concrete we have itemized the main possibilities, though the use of metals—not as in the dear, old days of cast iron front—is just taking its place beside the other structural products. Lead, copper, brass are generally the most available, and much as to their possibilities in both mass and detail is still to be learned.

Obviously, for the great public buildings, mighty bank, insurance office or church, granite or marble instinctly suggest themselves. Permanence, substantiality, economy in upkeep, all point in their direction.

These fabrics are usually of such mass and suggest such likelihood of remaining far longer than their neighbors, that they dominate, instead of being subordinated by extraneous conditions.

Every technician knows that the mouldings and enrichment possible in the king of building materials, granite, is less than in the marble and so will design accordingly. That sad expedient, alas, so frequently indulged in of getting estimates on the same design in general materials and letting the cost decide, has caused many a heartache to the designer and a disappointment later to the observer who possesses good taste.

Where cost or local tradition are of importance, it is always far better to use the better quality of a cheaper material rather than a poor variety of the apparently more expensive substance. Imitations should be avoided; with the desire to reduce weight or cost, duplications of stone or marble in terra cotta, or cast concrete materials have often been employed. Such materials have very fine qualities entirely of their own yet when used in this ambiguous treatment are no more the thing they imitate than would be a sparrow painted to pose as a canary. The base of all buildings within cities should be of special materials irrespective of the superstructure, for it is here that the elements get in their most undesirable effects.

For the mammoth commercial structure by which America is architecturally known the world over, obviously in a more plastic material, a softer stone, brick, terra cotta or concrete is more appropriate. The skyscraper is truly a living entity with a steel or concrete skeleton, electric nerves, heating and water pipe arteries, plumbing veins, a heart that functions in an engine room sending elevators up and down, circulating heat, and controlling light. All of these are enclosed in a skin, which skin like the building's human brothers is what the public sees and which should indicate what it covers, the underlying supporting frame. Such buildings, high towering structures, have no back—they practically without exception poise way above their neighbors and can be seen from all four sides. And so the "Late Victorian Dicky" (or removable shirt front) has lost its popularity as applied to the good material used only on the street front, and the sides and back are now not often treated as orphan children who are expected to be seen from the apron side only.

The Chicago Fair ended the Brown Stone Age and made the slogan of "Make Your City a White City" universal for a quarter of a century. This developed the use of the limestones and lighter bricks and similar toned terra cottas to the exclusion of the previous colored ham sandwich treatments of the early Pullman or late North German Lloyd era of American art. In the main, architects of that day were in their swaddling clothes and the signs of "Architect and Coal Merchant," "Architect and Builder" were more the rule than the exception outside the larger cities. Hence the Chambers of Commerce that fathered this "white washing" were justified in this play for safety first rather than take chances with the future of their cities.

As the architects grew, so did their learning. The using of many materials without the admixture of knowledge is usually worse than an accident—it is a catastrophe, but now the introduction of colored materials is giving joy all over the country. The polychrome terra cotta work in the buildings for the Philadelphia sesqui centennial now in hand will be a delight indeed when all their sagacious color is revealed to the waiting public. The bricks with the several textures and tones, the mixtures of various colored stones and tinted concretes with their tile inserts and colored terra cottas are demonstrating that the American architect is now almost without exception as well trained and possessed of as equally mature taste and color audacity as any of his brothers of the drawing board the world over. The combination of polished colored granite, bronze and limestone, as Stanford White used in the Gorham Building, for a time was in a class by

(Continued on page 72)

One of Ruth Dean's Beautiful Gardens



Beautifully planned entrance path connecting the house and garden of Mr. George Brown in Rome, N.Y. The combination of brick and concrete is exceptionally interesting and the whole effect picturesque and intimate

Ruth Dean, Landscape Architect

The lower pictures show details of Mr. Brown's garden — one a gay little figure on a carved pedestal; the other, a wall fountain which trickles softly into a pool half-hidden under rushes

Photographs by Amemiya





Furniture to Harmonize with Various Styles of Architecture

This Country Is Surpassing Itself in the Manufacture of Reproductions of the Most Famous Period Furniture

By MARY FANTON ROBERTS

THE matter of furniture reproductions is one of very great importance to this country. We are building increasingly beautiful houses, many that have the ignificance of belonging to a modern Ameri- an domestic architecture and others that are lefinitely inspired if not actual imitations of he richest periods of architecture of Eng- and, France, Spain and Italy. We also imi- ate very widely, and rightly, our own early American architectural types which are also omewhat Georgian and somewhat Greek; lthough the world thinks of this sort of rchitecture, at least on this side of the At- antic, as Early American.

But, whether we are building in the spirit f France, Spain, New England, or today, we ave grown wise enough and artistic enough o want the interiors of our homes in sincere armony with the outer structure. This does ot mean that we any longer slavishly imitate room from a Tudor palace or a famous talian villa. It simply means that we want pleasant sense of intimacy between the ac- ual structure of our houses and the fittings nd furnishings of it.

And it is eminently right that we should desire this because the fittings and furnishings that were first designed for, say, a Louis Seize palace were naturally expressive of the feeling, the kind of social and artistic life that produced the architecture.

With the liberality of thought that must always characterize a cheerful, successful democracy, we are not a bit afraid of enlarging the scope of any type of "period" beauty, and both architects and decorators in America today feel that happily different periods of furniture and fittings sometimes combine beautifully, and that even an added interest is given to a room by deliberately robbing it of its museum effect. As a matter of fact, there was a definite kinship in the periods of architecture, furniture, rug-making and general ornamentation of homes in the various related European countries during given dates of fine decorative achievement. This fact should be borne in mind when we wish some variation from a single period of design in our homes.

But to return to the question of reproduction. If we are minded to design many of our homes after the fashion of splendid architectural cycle, there surely is no reason why furniture, rugs, fabrics, etc., should not be beautifully related to the same artistic expression. Undoubtedly at one time reproductions fell somewhat into disrepute, both here and on the Continent, largely because certain unscrupulous dealers sought to present excellent reproductions as original antiques. Quite a harvest was reaped for a time in this way, but, happily, today, we have a totally different attitude toward our reproductions and the best makers of them in this country are very proud indeed to be able to reproduce, beautifully, fine antiques, and these handsome pieces of furniture are put on the market as reproductions at a price that warrant their being extremely well made.

The best of these reproductions are so carefully built on true historic lines that they possess much of the beauty and charm of the original and have the added advantage of being made of woods that have been seasoned to enable them to stand the hot-house temperature of American homes.



William and Mary armchair—richly upholstered. Courtesy the Kensington Mfg. Co.



Following the quaintly familiar lines of the early New England "sofa" new beauty is added by the maple woodwork and gay chintz covering. Courtesy of Palmer & Embury Mfg. Co.



French Gothic of the 14th century forms the basis of the design in this captivating dining set with French pierced carving and chairs of ecclesiastical motifs. Courtesy of the New York Galleries



Savoring of the early Italian Renaissance is the rarely beautiful daybed with covering of rich red damask, accompanied by chairs of mediæval flavor. Courtesy of the Hampton Shops

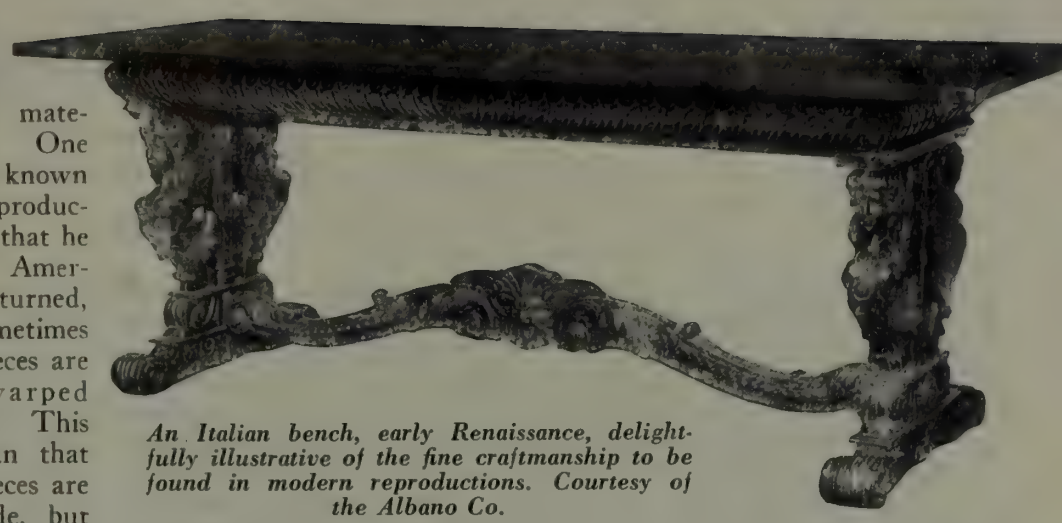
We all realize today that authentic antiques in the various schools of furniture, the Italian, French, Spanish and English, the earliest American and the Duncan Phyfe, were made to meet such a small demand that original pieces cannot be enjoyed by many. Of course, it is still possible to purchase really fine antiques occasionally; but the great majority of people who, nevertheless, may possess beautiful homes in definite architectural styles find it increasingly difficult to secure more than a small percentage of antiques.

A maker of very famous reproductions who is also the owner of some beautiful antiques, tells us "that with the growing demand for this type of furniture there has sprung up an increased knowledge of historical periods, and that we are getting better and better furniture reproductions, perhaps the best in the world, that we are coming to understand that fine furniture has an educational value, and to have in our homes authentic reproductions of fine historic examples must create an interesting atmosphere in harmony with rich, cultivated lives."

We are told "that the materials used for reproductions made in America today are very fine indeed, that the most beautiful woods are employed as veneers such as satinwood, tulip wood, burled walnut, mahogany, birch, Australian ash and others; that there is a search for these precious woods as there is today for rare flowers and trees of mysterious environment."

Of course, there is, unfortunately, the ever-increasing difficulty in finding the true artisans to make this furniture. Young America does not allow himself very much enthusiasm over the idea of becoming a fine craftsman. In the main, he would rather sell automobiles than carve furniture, decorate rooms than be known as a famous cabinet-maker. And so the cost of fine reproductions must be in proportion to the expense of securing fine and rare craftsmen.

The American woman is increasingly interested in the fact that really good reproductions are at her disposal; she also realizes that the workmanship here in America today is quite as good as in any other country and that, in many instances, the material is better. One of the best known makers of reproductions tells us "that he seldom has an American piece returned, whereas sometimes the foreign pieces are brought in warped and distorted. This does not mean that the foreign pieces are not well made, but that on the other side the question of steam heat has not been taken into consideration."



An Italian bench, early Renaissance, delightfully illustrative of the fine craftmanship to be found in modern reproductions. Courtesy of the Albano Co.

When we stop to think that there are some one hundred and fourteen million people in this country and that an enormous number of homes, increasing by many thousands, are being built every year, we must understand once and for all that the possibility of possessing genuine antiques even for our loveliest homes is very slight indeed. Of course, they are still to be had—inherited by a fortunate few, purchased by the fortunate rich, and occasionally picked up at a bargain by the professional collector, but a great many of the millions we have already spoken of must give their attention when housefurnishing either to reproductions or to original American furniture.



An early 17th century English oak cupboard in which design and carved enrichment are typical of the period. Courtesy of the Kensington Mfg. Co.

Unhappily, very few people in this country have turned their abilities, used their imagination in the designing and making of original pieces of furniture. To realize how important this is, one has only to visit the new Dudensing Galleries, where the walls have been finished with a wonderful gray parge effect, and the furniture has been designed by Mr. and Mrs. Valentine Dudensing to exactly fit the color scheme, blue and gray. The effect of the entire gallery is fresh, interesting and quite remote from the average picture exhibition place. It could not be what it is with any furniture except the exact models used. At an exhibition given some years ago at the Wildenstein Galleries, Caro del Vaille not only hung his fascinating pictures of dancers and meline studies of cats, but created the furniture which was used in the galleries. The

(Continued on page 90)



The rare craftsmanship of this 16th century Spanish bed of carved walnut from a famous collection, testifies to the value of modern reproductions. Courtesy of the Orsenigo Co., Inc.



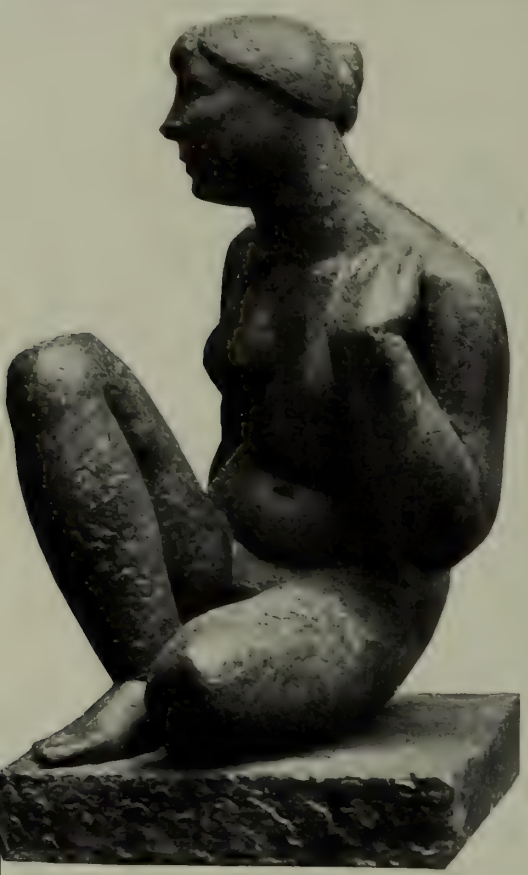
The dignity and restraint of early Sheraton-Hepplewhite examples are incorporated in these lovely modern translations of 18th century English pieces. Courtesy of the Hayden Co.

Work of Frank Dobson: English Sculptor

Whose Statues Are Being Seen in New York this Winter at the Tri-National Exhibition at the Wildenstein Galleries

By MARY HOYT WIBORG

N the Tri-National Exhibition organized by Mrs. E. H. Harriman, to be held at the Wildenstein Galleries in midseason of this year, the name of Frank Dobson l appear as a new-comer even to those st versed in modern Sculptural Art in erica today. But strangely enough—cur-t as is the world of music, contemporary in other channels from other countries is the most part an unknown, un-influential



The Seated Woman," a figure in bronze of classic conception

tor throughout the greater part of this ntry.

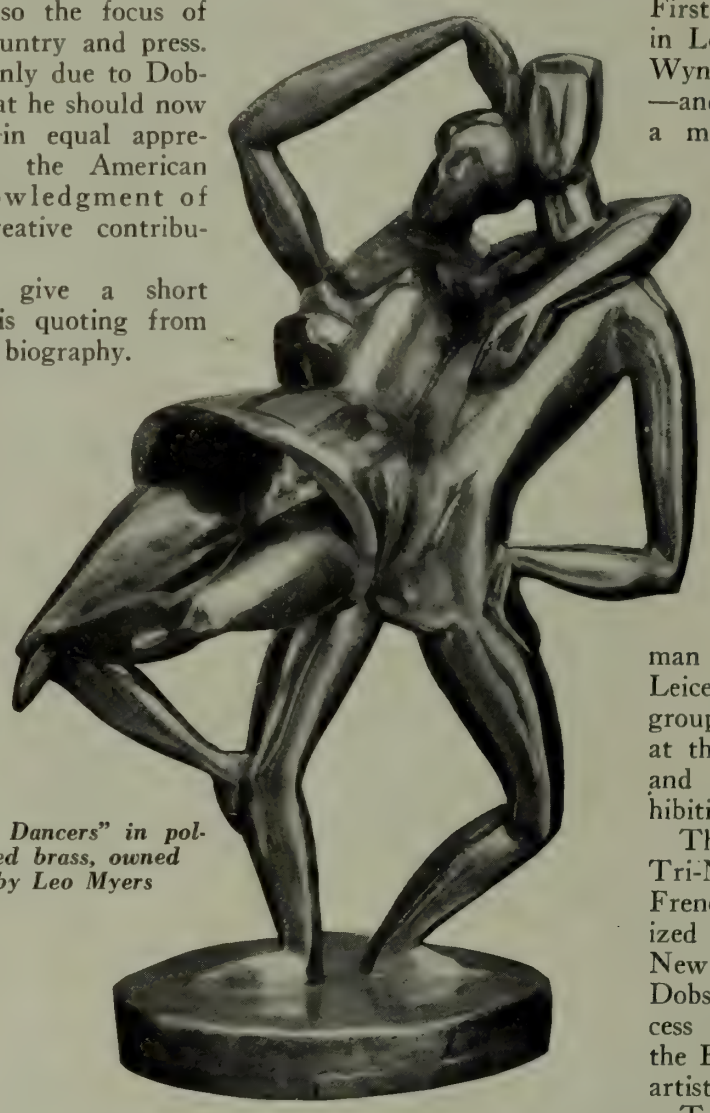
Modern sculptors—even more than painters alien beings to our unaccustomed eyes, ugh the plastic art is more strongly allied our own great national stimulus of archi-ture than any of the other mediums of ression.

o that Frank Dobson—the English lptor in spite of his established interna-al fame in European capitals, and in his country, needs an introductory focus n his work and name to bring him more lly before our public appreciation.

Clive Bell, the British critic in a coming cle in the Dial, more closely analyses the rces and inspiration of this artist's work—ether with his technical dissection of the tish trend in aesthetic contribution in art ay. Let this short summary merely serve as a leader towards a wider research for those interested to glean the data and facts of this new-comer upon our horizon, his accomplishment and standing among his fellow-workers the world over.

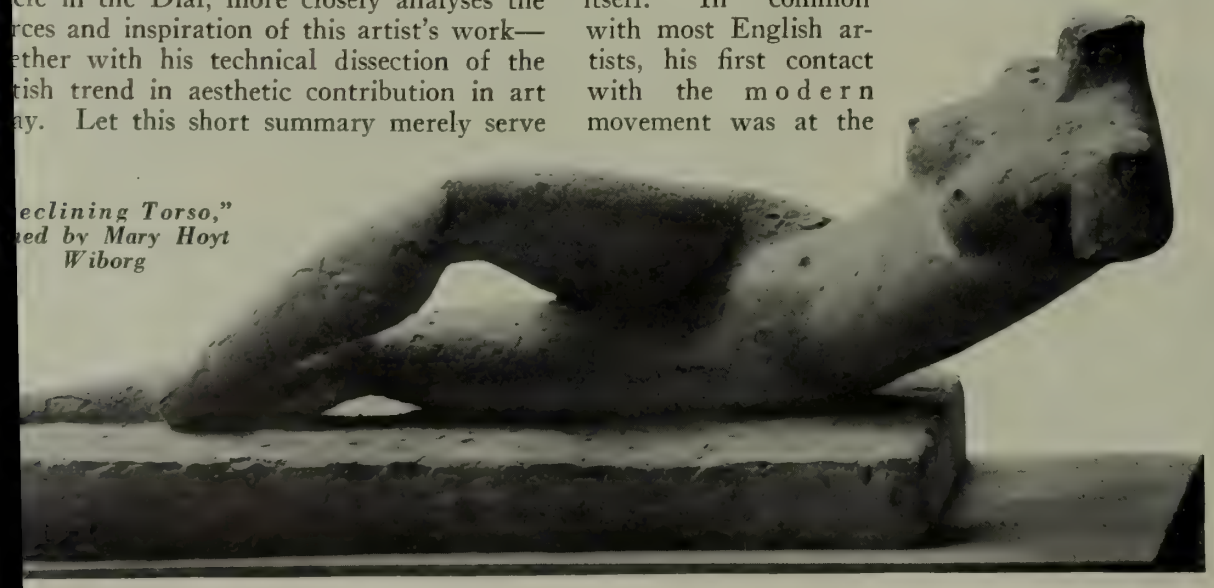
In the book Living Art, published by the Dial Co., and printed in Germany some three seasons ago, the names of nine sculptors were given as being the best examples of modern plastic creation today. Among these nine the outstanding accepted masters are Maillol, Brancusi and Dobson. Brancusi through numerous exhibitions has had his name well brought before the public the past years in America; Maillol through an exhibition at the Brummer Gallery has also the focus of the country and press. It is only due to Dobson that he should now share in equal appreciation the American acknowledgment of his creative contribution.

To give a short synopsis quoting from a past biography.



"The Dancers" in polished brass, owned by Leo Myers

"Frank Dobson was born in London in 1886, working from boyhood in the studio of an academic sculptor in Scotland, he there gained his thorough knowledge of the craft itself. In common with most English artists, his first contact with the modern movement was at the



eclining Torso," ed by Mary Hoyt Wiborg



A group called "Red Sand Stone" and owned by Samuel Courtauld

First Post Impressionist Exhibition in London in 1909. Together with Wyndham Lewis—William Roberts—and Edward Wadsworth—he was a member of the short lived X Group which gave an exhibition in London in 1920.

"Having been deeply influenced by primitive and ultra-European art and later by his tendency towards abstract form, his latest works show that he, like so many contemporary artists has, ever returning to a more realistic and less geometrical conception — profited through the discipline of abstract work."

Following this period of his career Dobson had a one man Exhibition of his works at the Leicester Galleries in 1921—further groups of figures appearing in Paris at the Galleries of Durand Ruel—and again at the International Exhibition in Venice in 1924.

This October in London at the Tri-National Exhibition of British, French and American artists, organized by Mrs. Harriman, held at the New Chenil Galleries in Chelsea, Dobson made his greatest public success with an unanimous acclaim in the English press, of his growth and artistic achievement.

To quote some of the leading critics first in the London Times upon artists of the Tri-National Exhibition: "For once in a way sculpture has received proper attention. In this company one, Mr. Frank Dobson, makes a very powerful impression as a sculptor who really can keep some relation between his form and their filling. Dobson's 'Cambria' is probably the most dignified monument made in this country since the beginning of the century." Again in the Telegraph "the conspicuously successful exhibits in the Sculptor Section of the Tri-National Exhibition in Chelsea, by Mr. Frank Dobson throws everything else in the shade. Mr. Dobson is not only the best English sculptor but is perhaps the best young sculptor in Europe."

Mr. Roger Fry provided the introduction to the English catalogue of works—which will no doubt follow along the same lines in the forthcoming exhibition of his international group in New York this winter.

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A Group of Distinguished Rooms



Frank P. Whiting, Architect *Photo by Amemiya*

Reception room in the George H. Townsend house at Greenwich, Conn., showing enchanting details of the fireplace corner, the balcony, and the window nook



(At the right)— Detail corner of the boudoir in the apartment of Mrs. John M. Toucey with a charming window arrangement having draperies of chintz and taffeta. Raymond Anthony Court, Inc., Decorator

(Below) — A bedroom of excessive delicacy and richness showing the new vogue for lace in interior decoration. Even the lovely taffeta window draperies are edged with lace flounces and the bed cover and lounge are decorated with spreads of priceless value. Raymond Anthony Court, Inc., Decorator



(At the right) — Boudoir in the New York apartment of Mrs. Emil J. Stehli in which a rarely beautiful color scheme has been worked out with antique furniture and modern draperies. The window shades are painted linen, the curtains Empire yellow taffeta with fringe in three colors, black, green and yellow hang under black Directoire cornices. Rose Cumming, Decorator



(Below) — In the same boudoir the doors are gold and black in most effective design. One antique Empire chair is covered in yellow satin and the other in delicate green. The half table between the doors is an interesting Empire design and the paintings, busts, fans, etc., are all in the period. Rose Cumming, Decorator

Photos by Drix Duryea



An English-American Home of Rare Craftsmanship

Done in Julius Gregory's Inimitable Style for Mr. and Mrs. Frank Bannerman at Scarsdale, N. Y., It Reveals Fresh Beauties of Half-Timber Construction

HAVING the mellow look of long occupancy with the added flavor of inherited tradition, the substantial English home of Mr. and Mrs. Frank Bannerman at carsdale, N. Y., though designed by Julius Gregory, architect of New York, in the modern pirit, is still instinct with the vitality of Elizaethan days, even partaking in winsome measure f the Cotswolds, more particularly those in ie vicinity of Oxfordshire and Gloucestershire, here with the more abundant timber to replace ie stone of the earlier cottages, the style is lent ie added charm of mediaeval joinery.

Mr. Gregory's work, always pictorial in haracter, inevitably carries conviction by the onesty of his craftsmanship as well as because f his own remarkable appreciation of the texiral qualities of his materials. His recognion of these important factors lend to any ouse of his designing a subtle distinction and mediaeval air savoring strongly of old time raftsmanship, for, whether it be an English a Norman adaptation, the treatment of the oodwork follows early methods and the stout mbers are put together with pinion and dowel the primitive way.

The superb artistry of the half-timber work a salient feature of the Bannerman house, ie weathered wood in association with the softued Dutch brick walls giving it the appearance f an age-old structure, quite in keeping with ie ancient cedar, oak and elm of native growth which the two-acre plot abounds.

Facing a picturesque old country lane, on a te where once flourished an old-fashioned arden, the house enjoys the benefit of the

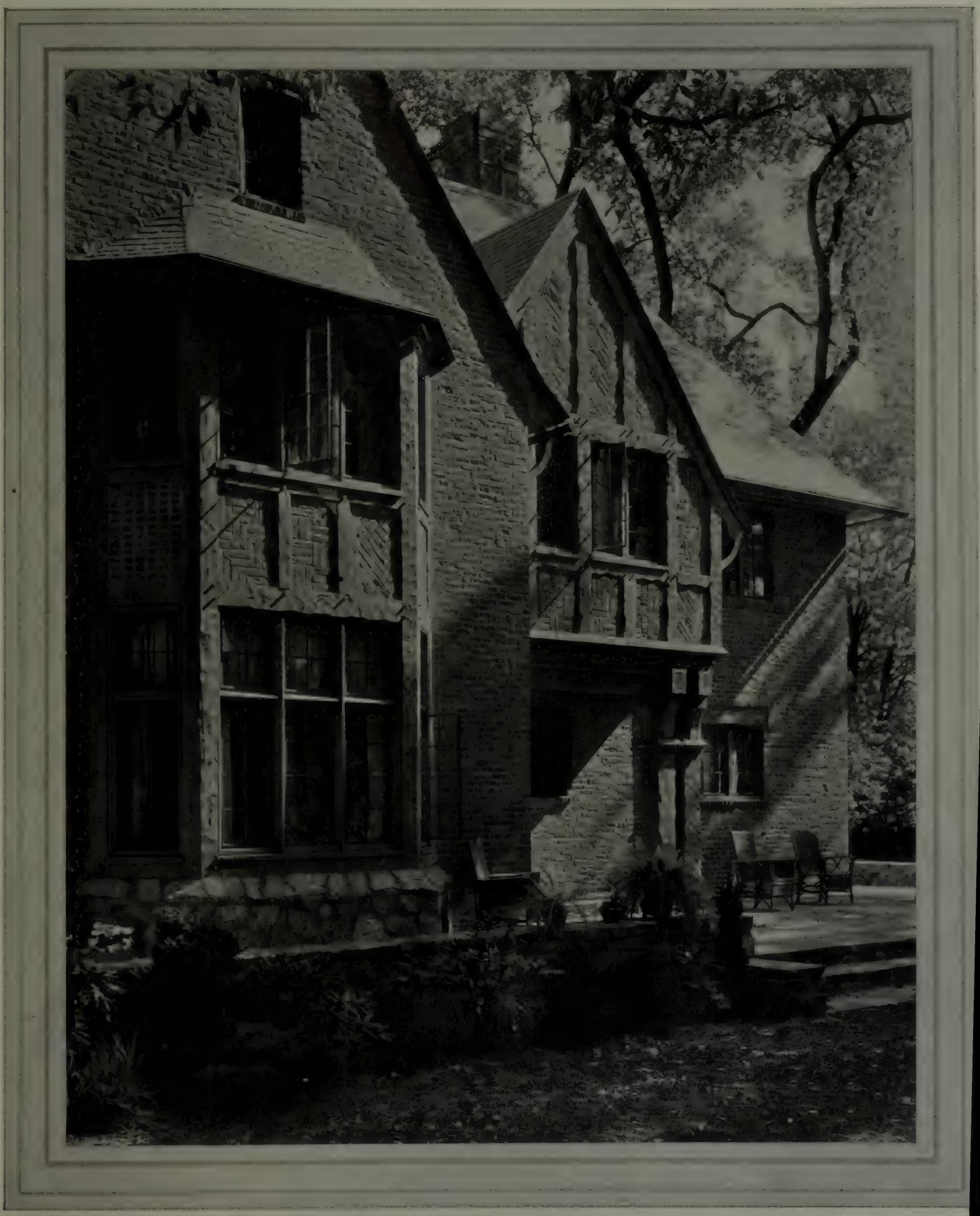


he exuberant vitality of the Elizabethan period arks the charmingly planned English dwelling, degned by Julius Gregory, Architect, for Mr. and Mrs. rank Bannerman at Scarsdale, N. Y. Lovely rooflines elt into pictorial gables, well placed chimneys lend gnity and an interesting sky-line pleasing diversity to the plan



Photos by J. W. Gillies

The Frank Bannerman Home



The pictorial quality of a painted canvas makes the main façade of the Bannerman home at Scarsdale, N. Y., illustrative of Julius Gregory's fine craftsmanshi The elemental character of the materials employed, the textural properties of the brick and half-timber work, the primitive joinery and the rugged effect of t slate roof are blended with an artist's eye

y planting, of which the lovely thorne hedge along the main oughfare on its eastern boundary, part. In order to maintain the t elevation at the street level, the was filled in on two sides and an flagged terrace of weathered field stone laid, a feature of in-st in itself and one that adds hasis to the general character of design.

Essentially of the modern English , the Elizabethan feeling is noted he continuity of the design, the uresque gables, the piquancy of sky line, but more especially in naive use of simple materials. minating the façade are two steep ned gables the more important of ch has a spirited bay swung out n the first and second stories, casement windows framed in ming half timber work and the es filled in with decorative brick k of intriguing pattern. The tment of the garage is appealing, ked from the street by the ded service porch in close har-y with the other mediaeval il.

n alluring front porch is formed he overhang of the main gable, upheld tout oaken piers of primitive craftsman-

Beneath its protecting arm is the bat-door of the main entrance opening into foyer. Here, the walls are broken by e graceful Tudor arches leading one into living room, another into the dining room the third to the hall, at the extreme end which an English staircase of refreshing eté, with silhouette balusters, rises. On er side the corridor doors to service and ty rooms open unobtrusively.

Ir. Gregory's artistic sense finds adequate ession in the treatment of the interior, re throughout the house walls of hand hed plaster of rough surface in old ivory undertones of glowing yellow vie with sunlight that streams in from the many ps of cheerful casement windows. Richly ned ceilings in the important rooms, bat-ten floors with a minimum amount of wood trim, since the several flat pointed arches that break the walls need no framing, supply a consistent and strikingly lovely setting for the English furniture.

Being practically one room deep, the house has splendid ventilation with abundant light and from every aspect vistas of picturesque beauty. Sand-hued grenadine screen the casements in the living room, with over-draperies of gay printed linen. The fire-place, faced with Dutch tiles, yellow predominating, strikes an interesting decorative note in lively contrast to the English oak pieces, done in petit point, printed linen or other material of a distinctive sort. An enclosed sun porch with a fireplace for cheer and black wicker furniture for comfort is an entertaining adjunct to the living room and the same space above is turned into a sleeping porch for the master's suite of rooms.

Through the double arches across the hall, the dining room is glimpsed, a happy restful apartment as it by rights should be, with decorative touches of old blue in carpet and upholstery and gay color in the window draperies of Spanish influence, all of which act as a foil for some really lovely and unusual examples of early English furniture. Equally pleasing in color treatment are the bedrooms on the upper floor, Mr. and Mrs. Bannerman's own room, a counterpart of the living room, showing modern reproductions of early American furniture in harmony with the mulberry of the carpet and curtaining and the changeable blue and gold taffetta covers for the four post beds.

The Bannerman house as a whole is one of those eminently satisfying structures that appeals to the practical as well as the aesthetic sense, a house to be lived in and thoroughly enjoyed, a house of fine spirit with a background of ancient tradition of the sort to clothe it in romantic glamor, one that depends on no trickery, artifice or subterfuge to obtain its structural effects, in other words that most rare of all architectural prodigies—the honest house.

The Bannerman house lends itself admirably to planting of the old-fashioned sort, for distinguished by an air of repose and simplicity, it calls for less formal treatment than was accorded the English home of the late Renaissance when parterres, arcades and architectural features of great dignity were demanded. Built on the site of an old-time garden, the setting is marked by well-developed shrubbery and the fine, stalwart trees that grow never so majestically as in the picturesque environs of Westchester County.

Like all English houses, the gardens are at the rear where they may be enjoyed to the fullest extent by the family. The house, built in the shape of an "L," offers an unusually delightful opportunity for a garden site, for which a comprehensive layout has been planned. Flag stone

(Continued on page 99)



Glowing wall surfaces, a sturdy beamed ceiling and the mellow beauty of Early English furniture lend a fine domestic flavor to the Bannerman living room, to which the Tudor archway adds a mediaeval note of dignity and charm



rom the rarely interesting oak furniture of Tudor origin and the refreshing absence of extraneous ornament, rming groups of English casement windows in the dining room, framing the vistas of wooded country are most inspiring

Prize Costumes for the Beaux Art Ball

Designs Submitted by the New York School of Applied Design for Women



Costume design for Beaux Art Ball



Third prize for costume design awarded to Miss Eva Malley



First prize for costume design awarded to Miss E. Koverick



Costume design for Beaux Art Ball



Second prize for costume design awarded to Miss L. Des Fosses

Art Among the Artists

The Peak of Art Interest Will Be Reached in the Galleries This Month

By LOUIS KALONYME

THE official artist's art is so unbearably familiar a coin, stamped as it is with the husks and echoes of the great dead on the chameleon-metal genteelly fabricated in the safe and sterile flames of imitation, that the freshness and serenity of Aristide Maillol's sculpture, exposed at the close of January's endless exhibitions, seemed a miraculous fountain in which that art was born again. Though almost all the interchangeable (æsthetic) gods and devils put in an appearance, from the priceless Sargent to the priceless Picasso, not even Maillol's gentle friend, Odilon Redon, was able to speak with such tranquil humanity.

For a moment Maillol's sculpture, at the Brummer Galleries, seems archaic, so simple is its form. But Maillol is no primitive Greek or Egyptian, even in principle. What he possesses, however, is the same spiritual health which has given eternal life to the art of the primitives. It is as though the lifeless classifications, baroque digressions and impotent refinements that have rotted his art with leaden stylizations had never existed, so direct is Maillol's vision of nature. All the frenzied efforts to seize and to record the literal aspects of nature, to copy, enhance or disguise them, are ignored by Maillol. He does not show the action of the wind on draperies, for his figures do not wear draperies for that virtuosic purpose. The faces and the bodies of his figures are not distorted by furrowed brows, allegoric laughter or symbolical thought-expressions, for he is not a painter or a photographer or a philosopher. Neither do his figures mirror history, for he is not a historian, nor do they disclose individual human characteristics, for he is not a biographer. In fine, he is that astonishingly rare creature, a pure sculptor.

Beside the dramatic storms and the panting philosophy of that strong-man Rodin, the Chaldean patterns of Bourdelle, and the host of architects and stylists hewing and twisting and patting stone and wood into Dianas and summer sprites, Maillol is enchantingly peaceful. To Maillol sculpture is its own justification for existence, a complete end in itself: not a literary vehicle. He knows sculpture's resources and limitations, its harmonies and rhythms. Nothing is introduced which will deform the symmetry, the essential unity of these gentle figures. Thus, Maillol approximates a reality which is pure and elementary. Without imitating, he nevertheless realizes the calmness and repose of primitive Greek art. What he has absorbed from the primitives is not a series of stiff styles but their simplicity and freedom from over-intellectualism.

In happy consequence his themes are the fundamental gestures of humanity molded into bodies of unclouded beauty. "A Woman Standing" or a woman sitting or a woman crouching, these are his themes. No "thinkers" or "slaves." Like Brancusi and our own Gaston Lachaice, this great artist observes the methods and realities of nature, though he is never overcome or over-persuaded by her appearances and surfaces. That is, he does not distort, though he may accentuate the ampliture of woman in the summer season of her life, the roundness and peace of fructification. In his "Summer" the smiling face and the round breasts and the round flanks are flowers swollen with the richness and luxuriance and plentitude of a full grown earth. Of course, the art is Maillol's, he has not hesitated to improve on nature. For his women are not models copied into plaster. What interests him is the general not the individual. His "Spring" or the "Torso of a Young Woman" are marvelously creative expressions of youth in the feminine body. The birth of feminine life vibrates in these light bodies. The sharp lines of youth rounding into awareness are rendered with indescribable art.

In creating all this elementary beauty Maillol leaves nothing to chance. Though all his forms are carefully designed, they never give the appearance of formalized patterns, as did the consciously vague Rodinesques of the Impressionist Medardo Rosso, one of the luminaries of the Italian Exhibition at the Grand Central Galleries. In truth, the sculpture (and the painting) exhibited at this imported and patriotic show was excited rather than exciting. One sculptor, Adolfo Wildt stood out, but only because his distortions were so horridly exaggerated. Wildt's work may be described as a plastic solution of baroque expressionism, for he tries his artificially exalted hand at every style known between these two extremes and successfully entangles them. Armando Spadini with his echoes of Eugene Carriere's rotund tonalities, was easily the most satisfying of the painters in this singularly unstimulating exhibition. The fireworks of the two locally familiar official stars, Boldini and Mancini, were unbelievably forced. Spadini, though not a virtuoso, is sincere, and, within the limits of his conventional vision, achieves gentle portraits of women and children. The jazzeries of Prampolini and Depero are traditionalized Marinettism. The hue and cry of Marinetti's futurism seems, in the works of these two typical Italian modernists, to have faded into designs for textiles. Only Modigliani, among these Italian moderns, revealed a trace of authentic strength, and he was not without his dry and brittle moments.



Photo by Carl Klein

"Springtime," a remarkable achievement in sculpture by Aristide Maillol. Courtesy of Joseph Brummer Galleries

Though it too was disappointing, the long-awaited and heatedly praised and denounced John Quinn Collection (memorial) exhibition at the Art Center was somewhat more satisfying. It at least contained the perfect and beautiful golden eggs of the Roumanian sculptor Brancusi, and the whirling "Circus" of Seurat. The disappointment was caused quite justifiably by the exhibition of only ninety of some two thousand works, and the inescapably arbitrary selections such a limited representation entails. But there were a few pearls that brightened the corners where they hung, even the row of stodgy British paintings, assembled no doubt through the tact required by aesthetic politics. Indeed, it was astonishing to see the numerous Lazuruses returned from the dead. So often had many of these difficult moderns been joyously and relievedly reported dead that their unquenchable will to live, despite the self-consoling whistles of certain critical criers, seems inconsiderately indecent. I shall not, therefore, rehearse familiar requiems.

But a hosanna for Cezanne who was represented by the now famous portrait of his wife is inevitable. The influence of this great painter well-nigh dominated the exhibition. There was the unmistakable and vibrant self-portrait by Van Gogh: a fragrant modern Greek decorative fable by Puvis de Chavannes which made the nearby works of A. B. Davies and Augustus John look, to put it mildly, repititious: "Pandora" one of Odilon Redon's mysterious metaphors, a distillation of the sourceless beauty of his dream world: Henri Rousseau's "La Bohemmienne Endormie," one of the childlike old man's somewhat sophisticated primitive compositions, in this instance of a romantic moon, stars that really glistened, a lion and a lying woman: and a sleek brace of polished, gentlemanly horses which trot in with all the perfumed echoes of the Second Empire's discreet twilight dreams in Constantin Guys' nostalgic "Le Bel Attelage."

This work by Guys seemed curiously related to the paintings of Marie Laurencin, for both these artists see their women as these ladies wish to see themselves. Not that they paint alike, but their methods of approach are somewhat similar. Woman always is fragile and mysterious in her works, and dressed in the latest fashionable sexual mode. It is only a step to the chic patterns of the fashion magazines from Mlle. Laurencin's garden ladies who are at best profiles of the civilized woman's moods. In Berthe Morisot's paintings, exhibited at the Durand-Ruel Galleries, for example, there is the same preoccupation with feminine moods, but the moods are more physical. The cerebral note of Laurencin's lettuce-green painting is almost wholly absent, and sunlight pours into boudoirs which are light and gay. The Morisot women are round and smiling, the Laurencin ladies are imprisoned in rectangular clothes and seem sharpened into a provocative sadness by the stupidities of a clumsy male world. The explanation well may be that Morisot was influenced by her brother-in-law Manet, while Laurencin was for a time dominated by the researches of Picasso the cubist. Manet was pure painter as his "Le Polichinelle" at the Quinn Show testifies, Picasso has had a few ideas.

Picasso, incidentally, was represented at this show by three typically prophetic paintings. They were early phases of what are known as his "red" and "blue" periods, concerned with the more maternal aspects of women and dipped in what must be called

(Continued on page 80)

Important Work at The New Society Exhibition

(Below)— "Mountain Life" by Randall Davey



(At the left)— "Polly Mary," a portrait by Eugene Speicher

Courtesy of the Anderson Galleries





"Oriental Poppies" by Henry Lee McFee: A green, red and glazed-white still-life

Visiting Some of the Most Interesting Galleries On and Near Fifth Avenue Reveals Early American, Modern French, Spanish and American Paintings of Definite Significance



(At the left) — "Pandora" by Odilon Redon, from the Quinn Collection. Courtesy of the Art Center



"Women in the Park," by Marie Laurencin, from the Quinn Collection. Courtesy of the Art Center



t the right)— Rufus King" om a painting Gilbert uart. Courtesy the Ehrich Galleries

(At the right) — Portrait of the Marquesa de Bermijillo de Rey by the modern Spanish painter Mesquita. Courtesy of the Reinhardt Galleries





(At the left)—"The Carnival," by John Sloan. Courtesy of the Kraushaar Galleries

Yvette Guilbert's Successors

Café Chautant Diseuses and Singers Who Are Developing Interpretive Art in New Forms Both Here and in Paris

By ALLAN ROSS MACDOUGALL

Our Paris Correspondent

IT was a wise Scotsman who said: "I care not who makes the nation's laws so I make its songs." And in France they say: "Everything ends with a song." While the old cafe-concert has all but died out of existence people still pay fantastic prices for Champagne to go to a place like "Chez Fychers" to hear well-known singers like Gaby Montbreuse, Yvonne George, Betove, etc. And you will find that the most important headliner on any music-hall bill in Paris today is usually a singer or diseuse like Mayol, or Raquel Meller or Damia.



Yvonne George in "A Night in Paris" who has brought a strange, rare charm to the Century Roof this year

I shall never forget a few years ago when Madame Yvette Guilbert returned to the music-hall stage after the years of the war and enforced exile in America. The theatre was the new Empire, a gaudy, circus-vaudeville palace in the Etoile district. I am sure the majority of the audience had never heard her before for when she swept majestically out onto the stage clad in her famous green gown and long black gloves very few people applauded her. But after she had finished her first song *"Le Fiacre"* —and with what sure art she sang it—the whole audience rose to her. It is now more than a quarter of a century since Madame Guilbert first started to sing her peculiarly Gallic songs in the Cabaret du Chat Noir and yet she is able even now to hold and sway an audience with the concentrated magic that lies in her art of singing a simple song.

Music-hall artists have come and gone following in the footsteps of the great artist. One of the most important of them now holding the stage in Paris is Madamoiselle Damia. Damia, that is how her name appears on the *affiches* just like Mayol or Mistinguette. Like them she doubtless has a Christian name but her audiences are not privy to it.

Damia is a tall superbly built creature. Her classic features are lit by two somber burning eyes and crowned by an unruly mop of dark hair. Her voice is a rich dramatic mezzo that she sometimes forces into hard raucous tones to suit certain moods of her songs. All of her songs are sung in the same black velvet robe, yokeless and sleeveless.

I heard it said once that Lord Roseberry was the only British orator who could raise both his arms above his head in the course of a speech without seeming ridiculous. Well Damia is the only music-hall singer in France, excepting of course the great Yvette, who can do likewise when singing a song. Her two bare arms are as eloquent and poetic as those of Isadora Duncan. And indeed she has taken more than one lesson from the great dancer in the matter of sweeping free gestures and noble movements of the body.

All the songs sung by this *diseuse* have a strong literary quality. Damia never sings the tawdry refrains of the moment. The music, too, is always as fine as the words. There is one that comes to my mind "Un Jour de Vendanges" by Daudet with music by Reynaldo Hahn. Those who have heard her sing this song in her incomparable way and watched her will not readily forget her exit, her head bowed upon her outstretched arm, looking like a *pleureuse* on a Greek bas-relief.

Among the other songs sung by Damia may be found *"Les Trois Menetriers"* by the poet and Academician, Jean Richepin; the Breton Bard, Theodore Botrel's *"Cruel Berceuse"* with its haunting sea rhythms; and the terrifying *"Chanson d'un Fou."* Touching on the fine quality of all these songs it is interesting to note that Damia practically never changes her repertoire. The French audiences demand the songs that I have already mentioned or else her weird song "La Veuve" which is the apache nickname for the guillotine. If she changes her programmes the public clamor and yell until she sings for them their old favorites.

Another artist who has followed in the footsteps of Yvette Guilbert and gained much favor both in her own country and America is Yvonne George. She is now singing in New York I believe where her art is much admired. While she does not confine herself to serious songs like Damia and has not the sweep of her great predecessor yet her songs and her style of singing have a wide appeal.

Last year she essayed another metier and was eminently successful in it. In the production of Jean Cocteau's "Romeo and Juliet" Miss George played the part of the Nurse with a very sure sense of character and humor.

(Continued on page 88)



Raquel Mellor, the Spanish singer and diseuse who has created such a sensation in Europe and who is expected in America in April



Angna Enters, the American interpretive dancer who has made for herself this season a significant place in the dramatic art world

Norman Architecture Adapted to New York State

"Three Chimneys": A Delightful House That Inside and Out Presents a Most Interesting and Artistic Use of Plaster



Photos by S. H. Gottscho

Oscar Vatet, Architect



The home of Mr. and Mrs. G. S. Jacobson at New Rochelle, is of rough stucco with variegated slate roof. The plaster finish of this house in light tan color is exceptionally fine

For this spacious living room in the Jacobson house a gorgeous old fireplace was brought from France. The beams of the ceiling are of plaster to imitate wood and the walls are antique plaster, waxed



(At the left)—Corner of living room in the Jacobson house looking into the hall. Organ screens fill the panels either side of the doorway



(At the right)—Entrance hall. Here the floor is of green and purple slate, the walls antique plaster hand finished and waxed, the chandelier a reproduction of a Norman model. The ceiling and balcony are of plaster to imitate wood. Mr. Jacobson himself is considered the greatest craftsman in this field today

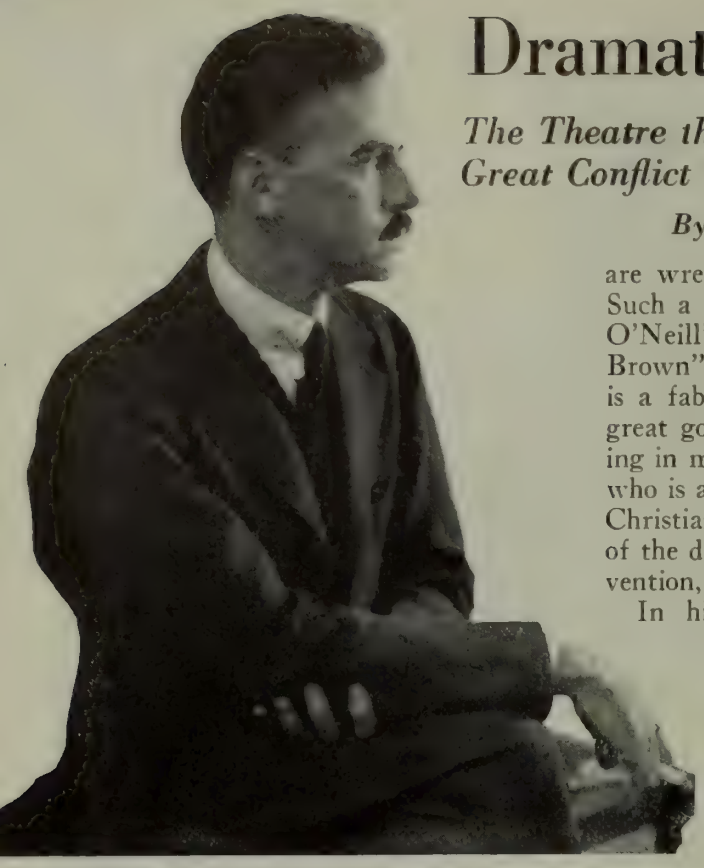


The oak paneling in the dining room is the English linenfold design taken from an old English castle. The ceiling is modern plaster. There are some fine antique pieces of furniture in this room

Dramatica Dionysiana

The Theatre this Season is Given Over to the Great Conflict Between Dionysos and Apollo

By LOUIS KALONYME



Eugene O'Neill whose latest play, "The Great God Brown" (Greenwich Village Theatre), is a story of warring human characteristics

THERE are rare moments when the cocked eyeglass of criticism is dissolved in the creative radiance of poetry at white heat, revealing a world of raw realities. Yardsticks, the crutches of mediocrity, designed to imprison beauty in a ribbon counter of criticism, are shattered: lamed minds unused to mental health cower behind consoling phrases, and hosannas and amens are wrenched from the tightest critical lips. Such a critical holiday is afforded by Eugene O'Neill's latest play, "The Great God Brown" (Greenwich Village Theatre). It is a fable of the eternal death dance of the great god Dionysos, the wild free faun dancing in man overcome by the wisdom of defeat who is a rebellious slave at the smart shrine of Christian convention; and, likewise, the fable of the death of the god (Brown) of that convention, who could not live without Dionysos.

In his nostalgic travels among the folk myths of a Wagnerian countryside, the poet Heine found a common superstition, concerning the fate of the gods overthrown by the advent of Christianity, cherished by the pagan peasant Christians, and by Dionysian poets, singers and dancers, since the third century. It was to the effect that these gods were not dead, but endured squalid lives in their ruined temples and enchanted groves, and that after the day's labor as woodchoppers or swineherds, they palely practiced their devilish arts of song and dance with the thin aid of beer, Olympian nectar being unavailable. Modern poets are too knowing to accept this superstition literally, but their preoccupation with the messianic theme of Dionysos was manifest in three modern tragedies produced during the past month: "The Great God Brown," Franz Werfel's "The Goat Song," and Strindberg's "The Dream Play." But only in O'Neill's play does he come to life, and then only behind a mask made in the image of Pan.

This Dionysian quest for the Pan in man is not a poet's pretty conceit, as the tragedy of the two protagonists in O'Neill's play, William Brown and Dion Anthony, reveals only too vividly. The man Brown has been called "Babbitt," by Sinclair Lewis; but O'Neill, a creator, shows us the whole man, a flesh and blood summary of the complacencies and ethical hypocrisies of an unnaturally moral world. Brown is the creature of this world, and its god. By putting a "good face" on his impotencies and defeats, Brown has created the world in his own image, and regards the sensitive man, Dion, as a failure because he is unable to live happily in what is to him a sterile prison whose meaningless warder is the greatest god, death. To live at all in such a masked world Dion, too, must hide behind a mask which will be a shield against its harsh humors and its choking

(Continued on page 96)



Helen Menken who is the star in "The Makropoulos Secret," playing at the Charles Hopkins Theatre



Mrs. Charles D. Coburn in "The Right Age to Marry," a comedy by H. F. Maltby



nn Fontaine in "The Goat Song," now at the Guild Theatre



Blanche Yurka in Frans Werfels "The Goat Song"

Contemporary Reminiscences

The New Dreiser Novel; the Coming Conflict in Moral Ideas; the Revival of the Classics, and Other Literary Matters

By BURTON RASCOE

ONE night last summer when Theodore Dreiser, H. L. Mencken, Ernest Boyd, Antonio de Sanchez and I were having a late session in Union Hill, N. J., over lentil soup, pig's knuckles, purple sauerkraut, and weak beer, I ventured to relate the curious comical highlights in the career of a considerable personage whom I had known. The man is not without a certain genius, and he has many admirable qualities not least of which is a burning faith in the truth of whatever he happens to be believing for the moment. He is a man incapable of skepticism. His convictions, however transitory, are never assailed and weakened by doubts. Still under fifty, he has embraced at one time or another almost every possible social and political theory, each in its turn as though it were a private revelation to him from heaven, and he has progressed from Protestant piety to atheistical anarchy and thence to orthodox Romanism without the slightest inward intimation of contradiction and without ever dampening the flame of his new belief with the chill waters of doubt. He has been in turn aesthete, communist, royalist, militarist, democrat, republican, imperialist, socialist, defender of the capitalist system, and friend of the proletariat. There dwells within him a twin spirit capable at any moment of metamorphosis from the man's idea of himself as a Nietzschean superman to the same man's idea of himself as the most perfect disciple of the Man of Sorrows. He can be unctuous with extreme humility and brutal with supreme arrogance; with a gesture of benevolence he can be guilty of the most astounding cruelty.

This man's varying convictions have coincided so recognizably with certain stimuli in his private circumstances which have appeared to be responsible for those convictions that the irony of his pretentions to free agency and sweet reasonableness seems to me more obvious than in the case of most people. He strikes me as a grotesque marionette playing out an absurd tragi-comedy under the sardonic manipulations of a cynical puppet-master who works without concealing himself or his strings. I mentioned something about my desire to work this character into a story some time.

Dreiser had listened to my recital with a solemn and troubled look. When the others smiled or chuckled over certain absurdities in the man's career, Dreiser's face was a mask of pity.

"Are you going to write that man's story?" he asked, "or, are you merely going to show him from one angle?"

"Oh," I said, "I meant merely to drag him in incidentally in a story in which other eccentrics figure."

"Then you are not going to write his story, but only something of the same sort of exterior view of him you have just given us. His story, inside and out, would take a quarter of a million words to do it anything like adequately."

I felt the force of the rebuke, and at the same time inwardly acknowledged my inability to write the sort of story that would square with Dreiser's sense of justice and his view of truth to human nature. When people are cruel, callous, niggardly, or disagreeable—unless they happen to be my friends or intimates—it rarely occurs to me to inquire into the contributing causes of these aspects of their character that offend me, and to condone them. When it is urged, in extenuation of a man's "live and let die" policy of ruthless treatment toward those who are subject to his power, that his early struggles have hardened him, the fact does not mitigate my distaste, nor am I moved to sympathy for him. Perhaps Dreiser is not either; but, at least in writing the man's story, he would put no more emphasis upon the result than upon the cause. He is interested in the whole story, not in the more interesting, entertaining, or sensational aspects of it.

That is why his novels are long and meticulously detailed. That is also why he is the most honest and truthful of all the realists I have ever read. That is why he has been able to write novels about the lives of people of his time and his country which dwarf the efforts of others in the same field.

Clyde Griffiths, the hero of Dreiser's long-awaited, two-volume novel, "An American Tragedy," is, by any hasty characterization, a selfish, pushing, callous young bounder, with shoddy ambitions and shoddy ideals. When his own skin is threatened, he sheds his obligations like a coat and runs away; he gets a girl in trouble and instead of sticking by her and seeing her through, he plans to murder her when her condition threatens to cost him his job and to interfere with his ambitions to marry a socially prominent and wealthy young nitwit, who, as Dreiser might put it, could not hold a candle to the girl Griffiths desires to get rid of. He ends up, one might say quite properly, in the electric chair.

(Continued on page 82)



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Naomi G. Royde-Smith, author of "The Tortoise Shell Cat"



Emil Fuchs, the artist-author of "With Paint Brush and Chisel"

Robinson Jeffers, author of the "Roan Stallion"



Theodore Dreiser whose last book is "An American Tragedy"



The Sculptor's Art in Radiator Caps

A Picturesque Cap for the Automobile is Increasingly Popular on the Finer Cars. Second of Series



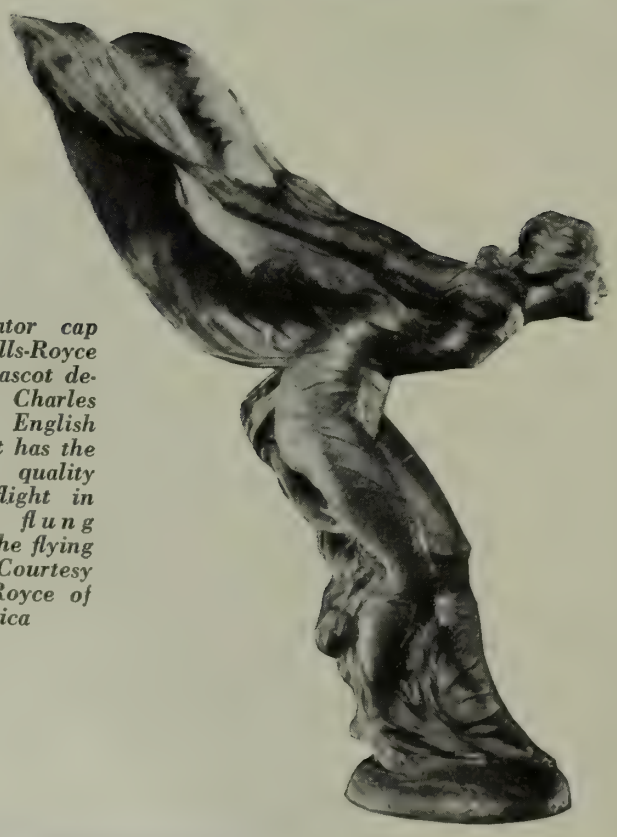
"Triumph" by F. Bazin is an effective winged figure used by the Isotta Fraschini Company for the radiator cap of their automobile



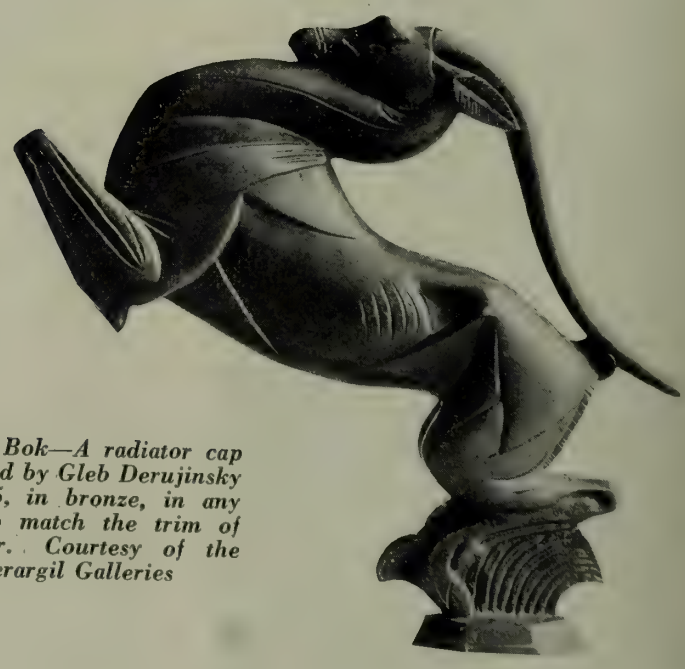
Wild Duck in Flight is the emblem of the radiator cap for the Wills St. Claire car. It is one that sportsmen will greatly appreciate



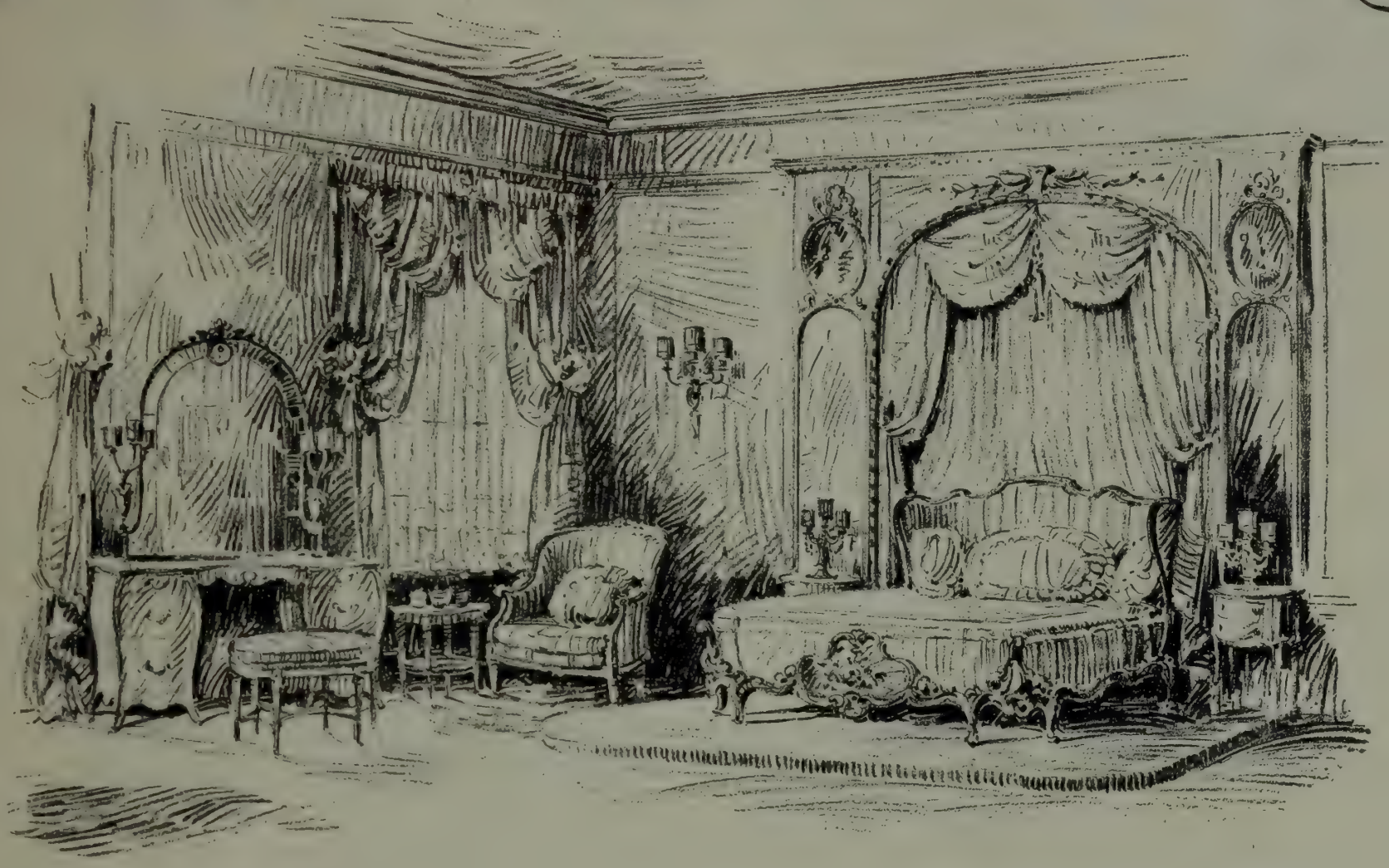
The Howler is a mascot ornament designed for the radiator cap of the Lincoln car. It is a reproduction of a famous piece of sculpture in the Louvre Galleries in Paris. It is to be seen in silver, nickel and brass. Courtesy of Edward C. Judson



The radiator cap for the Rolls-Royce car is a mascot designed by Charles Sykes the English sculptor. It has the delightful quality of swift flight in the arms flung back and the flying draperies. Courtesy of Rolls-Royce of America



Spring Bok—A radiator cap designed by Gleb Derujinsky in 1925, in bronze, in any tone to match the trim of the car. Courtesy of the Ferargil Galleries



New York Galleries, Inc., Decorators

The delightful impression created by some rooms is often due to the happy accordance of the appointments and background.

¶ To those who would endow their environment with this atmosphere of well-being, so apparent in the interior above, a visit to these Galleries will reveal a wealth of suggestion. For here are many decorative ensembles, in which the furniture, hangings and other details may be viewed amid harmonious surroundings.

¶ These groupings are supplemented by a most interesting exhibit of hand-wrought furniture and related objects. Here and there rare antiquities lend subtle emphasis to the fidelity with which the cabinetry of historic times is reproduced by our community of skilled artisans.

¶ Quite as fascinating are those decorative accompaniments essential to every well considered scheme—such as fabrics in the mellow tones of other days . . . old documents in leather . . . odd bits of crudely fashioned pewter . . . intriguing ideas for lighting in crystal, metal and porcelain.



New York Galleries

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Arts & Decoration's Home Building Service

An Important Item in This Service Is the Furnishing of Blue Prints of the Complete Working Drawings of Any One of the Houses Shown in This Department for a Most Nominal Sum

Under the Direction of GEORGE E. FOWLER

Illustrations of this article are from houses designed by George E. Fowler, Architect



A house that faces the South. House No. 11

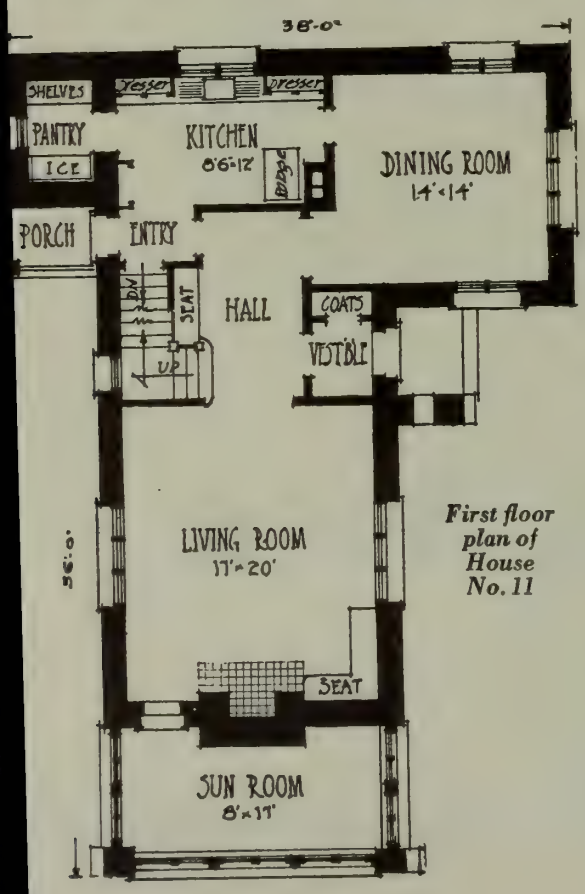
THE building of a home is being taken very seriously these days. After our first output of beautiful early American architecture where a house represented the most substantial possession of a man or woman and where very often it was planned by the man who owned it and actually built by the family, we came into evil days in housebuilding. Our forest seemed an inexhaustible possession and it became a very simple and inexpensive operation to put up a temporary wood house, something pleasant and fairly comfortable and useful for one generation, with always in mind the magnificent home that would be built when riches came to the owner.

So this country was really covered in the farm districts, in the little villages, in the small cities with the temporary clapboard or shingle house, built fairly cheaply, easily rented or easily sold when the big house was put up. It made for a very flimsy period of architecture, it made for cheap fittings and finishes because no one thought seriously of these houses as something to be loved and inherited by the next generation.

But really worst of all it permitted people to indulge in architectural whimsicalities and there came into existence very light weight phases of home-making, curious eccentricities, the whim of the moment was built into the house, just as the whim of the moment was made into our clothes, into our furniture, into our house equipment. The country was swept by whimsical fashions, but we are now happily getting away from these, both in furniture and houses. Today we are thinking of our homes as something permanent, as beautiful as we can afford, an heirloom for our children, and not least of all, a good real estate investment.

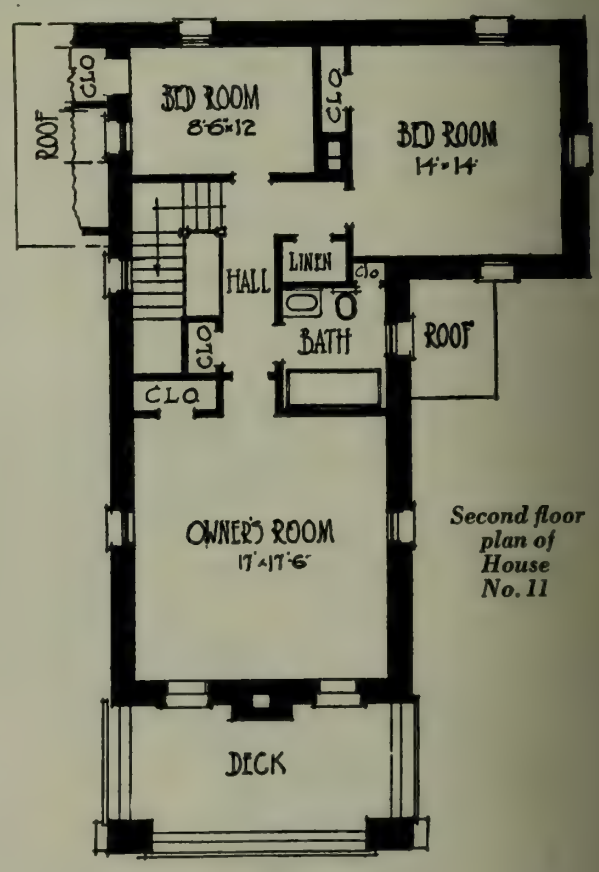
We are thoughtful in purchasing land for building, and that is a good thing. We want to establish ourselves where our children will want to grow up, and we want good surroundings and good schools. We demand sunlight and good air. If we can achieve *these* things, and we still can in America, then we want a house that means peace and comfort.

Now whether this house is large or small, it must possess real conveniences from the beginning to the end of it, and the sort of luxury which means the best heating, the best lighting, the best plumbing that can be found. This does not inevitably mean the most expensive, because today all of these things are sometimes made with a beautiful elaboration, that is delightful to possess, but not inevitable so far as right equipment is concerned. The very best fittings can be developed in the simplest fashion, but the point is that the man who regards his home as his precious possession is determined today to have the best.



First floor plan of House No. 11

It is because we believe so strongly in this new home movement and the right of every man or woman to possess a home, if that chances to be one's heart's desire, that we have established this department, and established it on such a basis that it is possible to secure plans for the medium sized and small homes at a rate that will certainly enable the majority of people having the home ideal to possess a dwelling that is satisfactory in all the essential details, and by essentials we mean beauty as well as comfort and luxury as well as economy.



Second floor plan of House No. 11

A House that Faces the South

This house of genuine charm and dignity was planned to face the south. For that

(Continued on page 68)

The spirit of FREEDOM *symbolized in American furniture*



A LITTLE carved and gilded eagle atop a secretary desk shines out of the dark corner of a room in Old Salem.

To the casual observer it might not seem of particular interest. But this eagle was carved by the great "Wood Carver of Salem," Samuel McIntire, and into its shaping was breathed a fervent love of country born of the stirring days of the Revolution.

According to Burke, "A fierce spirit of Liberty" was the outstanding characteristic of the American colonists—and it is still the dominant passion in our national life.

To one who has studied American traditions in furniture there is no more interesting discovery than the revelation of this spirit in the exquisite symbols carved in delicate relief on the backs of McIntire chairs and sofas, in the pediments of doorways and the panels of mantels; in the sculptured vigor of his eagles, consummate and most significant treasures of all Americana.

1789 is a year of significance in American furniture design. It is in the heart of the classical revival of the 18th Century, or Third Period. In that year Washington sat at the famous desk now in the New York City Hall, and presided over our first Congress.

In that year also he visited New England. Standing on the balcony of the courthouse at Salem, he bowed his acknowledgments while odes were sung and the populace shouted itself hoarse.

And McIntire, at a window across the way, made the sketch from which he later carved his famous Washington Medallion.

These ancient symbols are dear to all true Americans. In Danersk Furniture we count it our duty to catch all fleeting glimpses of them and make them live again in convenient forms for the homes of our generation.

Delicate inlays of traditional shells on a serpentine sideboard! Eagle medallions! Careful copies of McIntire eagles! Even the Washington desk!

Reproduced with meticulous care for minutest details of proportions, all these may be seen and studied in Danersk Furniture and later incorporated in your home at no greater cost than objects less thoughtfully produced.

You will also be particularly interested in the new pieces with carving and color in the earlier periods of French Provincial and Spanish Colonial that will be shown through the months of March and April.

A complete selection of Danersk Furniture is on display in our salesrooms—the only places where it may be seen. You and your friends are always welcome, or you may obtain Danersk pieces through your decorator.



The Washington Desk, one of the finest examples of 18th Century American craftsmanship



A tambour desk with serpentine base and McIntire eagle in the pediment



An old ship's cupboard makes an ideal bookcase and cabinet for a gentleman's study

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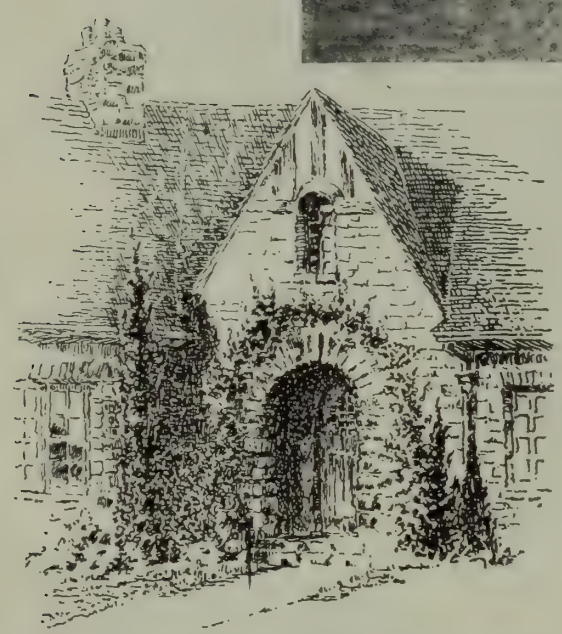
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(Continued from page 66)



A wide shallow house for a corner lot. House No. 12

(Below) — Detail of entrance of House No. 12



reason it was given a large sunroom as can be seen in the front elevation and over that a sleeping deck. This deck is not the usual closed-in sleeping porch because that would interfere with the lighting of the bedroom but is a genuine outdoor sleeping place. Of course a canopy could be thrown out in bad weather or sleeping hammocks with canopies could be used.

This house is constructed of stone and the plan is designed with a view to substantial construction, and of course it could be built for stucco or face brick if that is preferred. The roof may be of slate or asbestos shingles. If built of stone, slate would probably seem more appropriate. If built of stucco or face brick, either slate or asbestos shingles could be used. The woodwork on the outside of the house would be oak if possible, although other durable woods like chestnut could be used and stained a rich color. If opportunity for outdoor living is desired a terrace could extend from the end of the dining-room across the front of the house to the end of the sun room.

In spite of the amount of space in this house, so carefully have the floor plans been devised that the work could be done by one competent maid, providing the mistress of the house takes the supervision, or by one very competent maid and one average helper. If there are to be two maids it would be necessary to use a larger bedroom at the back of the second story for the servants' rooms, with one maid a smaller room would be sufficient. It might also be possible to put in a small bath or shower for the maid where the linen closet is, and through ingenuity find added closet space somewhere else.

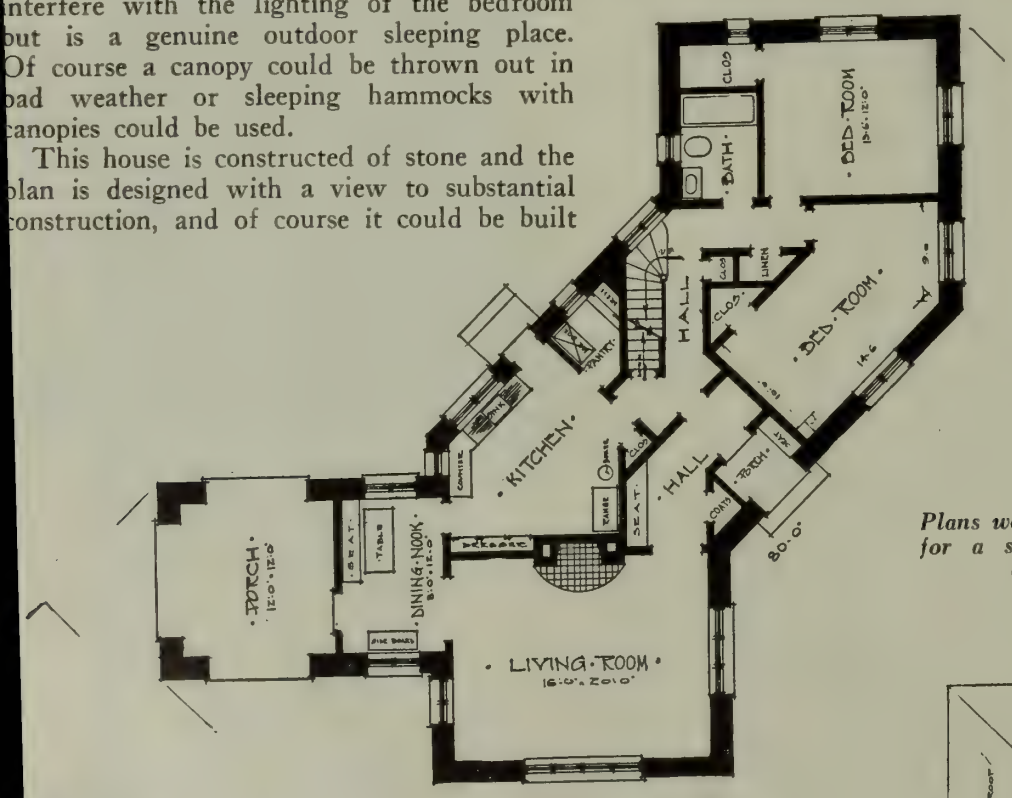
It is really worth while studying into the detail of the service end of this house to observe how conveniently the dining-room connects with the kitchen, just where the dresser and kitchen shelves are placed, how the kitchen is lighted, how the ice-chest is just outside the pantry and can be reached from the little kitchen porch, and how the kitchen is reached from a little entry hall, that also connects with the kitchen porch. This entry hall most conveniently connects with the main hall, so that with the fewest possible steps the maid answers the front door or the back door, keeping the living-room and dining-room entirely separate from intrusion.

The blue prints for this convenient and commodious house can be had at forty-eight hours notice and will be accompanied by a practical specification chart.

Wide Shallow House for Corner Lot

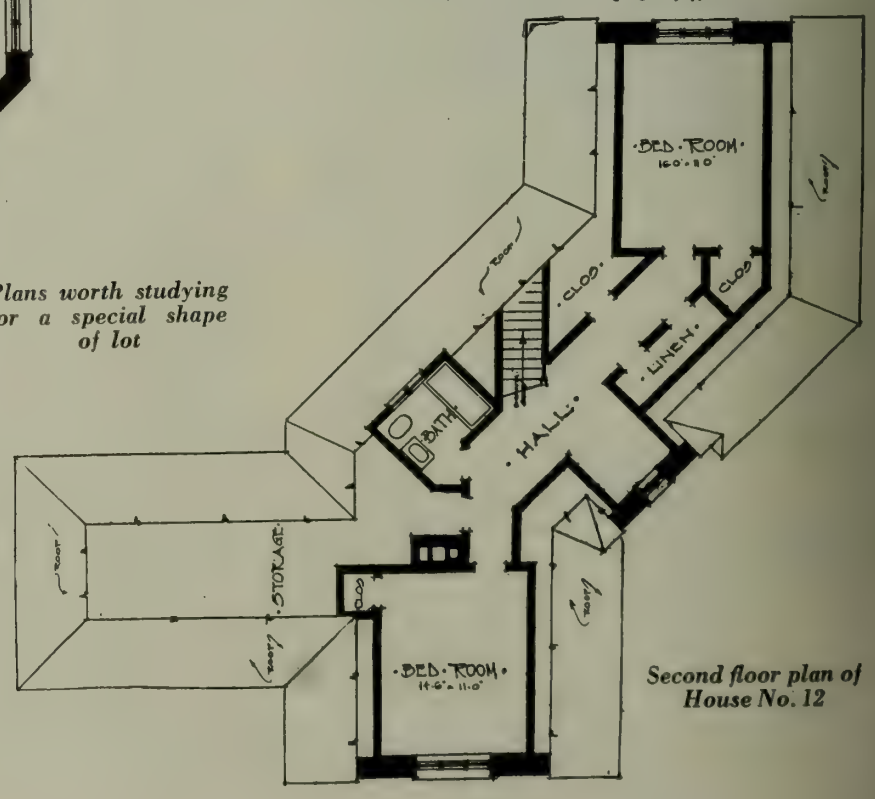
This picturesque little cottage of Tudor inspiration may be built of either stucco, face brick or stone. It is a delightful design with

(Continued on page 94)



First floor plan of House No. 12

Plans worth studying for a special shape of lot



Second floor plan of House No. 12



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Radiantly, the distinctive charm of natural colouring is expressed and delicately glorified in the shades of COTY Face Powders *through each of the nine exquisite tones. Glamourously, this individuality is emphasized in their lovely fragrances — the matchless perfume of the* COTY *odeurs. Their supreme fineness is invariably a delight to the women who use them*



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ELECTRICAL REFRIGERATION of any type may be used in the McCray. All models are ready for immediate installation of the cooling unit. It is the *quality of the refrigerator* which determines the kind of service you receive, whether you use electricity or ice. In every detail of appearance and construction the McCray is worthy of electrical refrigeration.

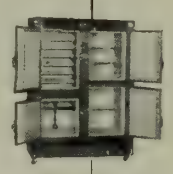
Quarter-sawed oak exterior with flush panels is an index of the staunch construction of the McCray in every hidden detail. Pure cork-board insulation in the sturdy walls keeps cold air in and warm air out. One-piece porcelain lining, gleaming white, with coved corners, makes it easy to keep spotlessly clean and sanitary.

Above all, the McCray patented system maintains a constant circulation of cold, dry air through every compartment, keeping foods pure and wholesome in their original freshness—protecting health, assuring tempting meals.

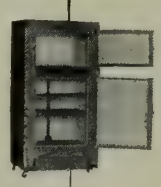
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for all purposes

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Falaise, A Norman Gothic Chateau of Ile-de-France

(Continued from page 38)

the gaiety of the Renaissance, the pictorial quality of the Italian and the lively influence of the Spanish, for given over to al fresco diversion, in order to allow the living rooms the benefit of the prevailing winds in summer, its decorative treatment follows a lighter vein. Embodied in the design are a classic Gothic tower and a lovely dining porch, linked together by a 14th century cloister, salvaged from the Guggenheim house where a magnificent Gothic staircase is installed. Mr. Sterner rescued the lower sector from a famous old house in the Faubourg Saint Germain in the process of demolition and from it, modelled the remainder—a superb example of 16th century design and craftsmanship.

The use of wood is largely confined to the beamed ceilings, no-



Peculiarly rich in feeling and quality is the Norman fireplace of wood and stone, both skilfully hand modeled in early Gothic design

an old chateau turned into a forge.

A mediaeval courtyard entered through an iron gate of old Spanish ironwork, with its inevitable Norman tower—always a dominant note in the French landscape of Northern France—is a picturesque feature, and the old-time courtyard, laid with discarded city paving blocks of weathered hues and moss grown crevices, emphasizes the feudal aspect. Adjoining is a rose garden in a ten-foot walled enclosure, where innumerable varieties of the Queen of Flowers shed their fragrance and a spice of romance over the inspiring scene. Tall locusts, transplanted from the paternal estate, are trimmed French fashion to accentuate the tout ensemble.

Mr. Sterner's genius lies not alone in harmonizing Old World architecture in an American setting, but in his amazing artistry, always pictorial in appeal and elemental in character, of utilizing exquisite boiserie, collected with fine discrimination, rare old wall panelling and unusual examples of French, English, Italian and Spanish furniture, gathering them into compositions of bewildering beauty. This is interestingly exemplified in the palatial foyer of table features in all the important rooms; together with the boiserie incorporated in the decorative treatment. A refreshing absence of wood trim is noted, even to define the casement windows, the oyster white walls of hand-modelled plaster supplying a restful background for the many exceptional works of art, such, for example, as the 15th century appliques recessed into the walls.

There are seven of these priceless antiques, the beauty of which in the general scheme is incalculable.

Italy, it has been said, has the most beautiful floors in the world and those of Florentine tile in the Guggenheim house would seem to bear out the testimony, for, when oiled and waxed, they form a rich, red surface with a sheen like the patina on old silver. Cut in elongated diamonds with thick beveled edges, the dividing lines between the tile are scarcely apparent and the effect is, to all intents and purposes, that of a monolithic floor. As an important unit in the architectural group as a whole, the Guggenheim stable and garage which forms the fourth side of the triangle enclosing the mediæval courtyard, is by no means the least picturesque and convincing feature.

DIANA



The LIGHT STRAIGHT "8"

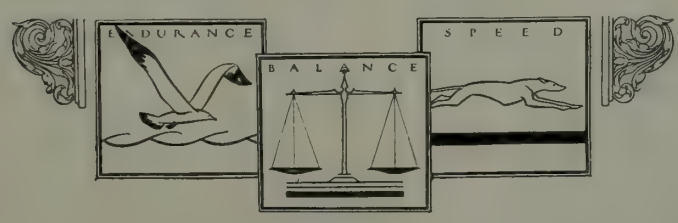


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By FLORENCE ELIZABETH DON

"Of course, men are notoriously individualists, self-opinionated, ultra-conservative, picky, critical. Since the birth of the first motor car they have rabidly ridiculed the woman driver. They have called her all manner of names—made her the topic of every automobile quip. ¶ "But times and automobiles change, and the woman motorist has progressed *with the change*. No longer are the strong right arm and an inborn love of mechanics, grease and monkey wrenches essential equipment. Now *any* woman can drive. ¶ "The car of *today* is easy to start, easy to steer, easy to park, easy to stop. The steering gear is a mechanical *executive*. It takes the navigating labor from the steering wheel and delegates it to a marvelous lever. And *you* guide the car simply, positively, *without splitting a glove*. The hydraulic four-wheel brakes stop the car with the same foot pressure you give your piano pedal. Buttons within easy reach control the ignition, starter, spark, throttle, lights and choke—*today* Simplified Control has made the automobile a press-the-button motor car. ¶ "And women are *good* drivers. More and more men are (very generously) coming to admit it. There is power and pull and speed aplenty, wonderful pick-up and a complete freedom from vibration and closed-body roar. In brief, the smart car of the moment is *engineered* for women to drive, and *Simplified Control* has inspired a new confidence, a new trust, a new assurance."



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What My Home Shall Be Built Of

(Continued from page 44)

itself, but now such admixtures of materials of marbles, metals, and brick or stone are usual and are developing more interest with almost each example.

As I write this, after having spent several days browsing about the Paris Exposition of Modern Commercial Art, I cannot help feeling that a further day has dawned in the use of metallic applied finishes to concretes both for the exteriors as well as the interiors.

Great pierced screens of concrete have been so treated in silver, entire walls have been given that metallic-like sheen and lustre that formerly was reserved for pottery. The possibilities of this in American commercial buildings is unlimited and practically unattempted successfully up to this time.

This is possibly the one outstanding exception of the development of the new finish of building material in recent years outside the States. Apartment houses instinctively suggest for themselves treatment of a domestic character—brick with stone or terra cotta additions, with colorful awnings and avoidance of the ultra dignified impression created by granites or marbles are more in keeping. Just as in the great warehouses for storage or manufacture, concrete or simple brick work in large plain surfaces, relieved with the color of tiles or polychrome terra cotta naturally seems more appropriate than much of the grandiose effort encountered in the work of the end of the last century.

Since the introduction of the smoke regulating ordinances in most large cities, the brick industry, for instance, has leaped ahead.

With the appreciation of the value artistically of the interesting, plain, large, unbroken wall area, not only have ornamental brick patterns been worked out in the broadest sense, but color and variety of shade of color are now to rule and the anaemic yellow-faced structure is as infrequently encountered as a flapper without rouge. Though variety and interest are frequently synonymous, the "spotty" effect produced when the colors are not mixed with brains, to use an oft quoted but very true expression, is to be avoided at all hazards, and it is far better not to mix too much unless this is done by a master hand, for simplicity gives size and creates dignity of itself, a condition universally desired except perhaps for places of lighter amusement or refreshment.

One of the very latest developments in interesting textures is the so-called adobe brick, made with such a finish that once laid in the wall it can be so treated with its jointing material as to give even when new, the delight so loved in the time-mellowed original.

As the skyscraper had no back, so it has also graduated out of the pierced packing case era. Zoning laws have helped this, and architects' desires have fathered zoning laws and so the man-made canyons of the New World in future will be flanked with pyramids and towers with varying roof lines, which in addition to giving light and air, will add charm and color to the skyward looking citizen. Variegated slates, colored tiles, oxidized metals all come to the designer's aid in these new silhouette forming masses. Tinted terra cotta also now adds to the reward of him who looks upward instead of downward.

With the country home an entirely different problem is faced. Nature is all powerful, try as man will this cannot be denied. And if we are to achieve appropriateness in our use of the ingredients that go to compose the architect's part of the picture, we must take our cue from the larger environment, having always in mind what will be accomplished by the introduction of the landscape architect.

The beautiful white Colonial house, or those that appeared to claim kinship with the well-known colors of the parsley omelette must have that old time setting that made knee breeches and the crinolines equally suitable.

Again, walls of common, hard brick, painted often with individual ones picked out in separate soft natural colors here and there, with high pitched roofs of variegated state of different size, color and thickness, or the multi-colored tile roof, take a very appropriate handling for the typical American non-period but present-day country house. The logical desire to leave as much of nature as practicable calls for, in man's handiwork, the variegation and avoidance of hard regularity which never occurs except in the work of machine blessed or cursed humans. Stucco on tile or bricks, toned to blend in with the effects of nature's paint brush, like the bricks mentioned above, acquire with speed the effects that take an age to come if unaided.

Those rear English Baronial homes over-filling the few feet available and apparently drawing unto their protecting bosom the garage wherein all the possible money had been saved, too much having already gone into the main house, could never be redeemed by any selection of material, for the entire fundamental conception was incongruous before the house was born.

Of course, paint applied with proper respect to contrast and harmony, a window and door panes and shutters, will retrieve

(Continued on page 86)



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The Vase is a pleasing one of Capri Pottery, in 7¾″ and 8½″ heights. A Deruta Cotton Runner is shown, being one of several reproductions of the so-called towels of Perugia which were once used as covers for the marriage chest. Two sizes.



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This is the Spanish ring decoration, on a Capri Vase of good proportion. One size only, 8″.

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To identify genuine Carbone Italian Wares, a label is placed on the bottom of each piece.

NOTE: Practically all Capri Pottery may be obtained in various solid colors, also lemon, rose, grape, or small flower decorations.

Carbone Italian Importations are found at most of the better shops throughout the country. If you wish the name of the dealer nearest you it will be supplied on request.

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Another popular Vase of Capri, showing the grape decoration. In five heights, from 6″ to 13″.

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Hand Wrought Iron Italian Reproduction Table, with a top consisting of a set of four Capri Tiles. Makes an unusual coffee table or plant stand, and may be had in double size, with eight tiles. An interesting addition to sun room, porch or garden. Another set of tiles for this Table is shown and a third pattern is also stocked. Unique as Stepping Stone Walks, paving for Pergola Floors, around Fountains, Bird Baths, Sun Dials.

The Heating Problems of Today

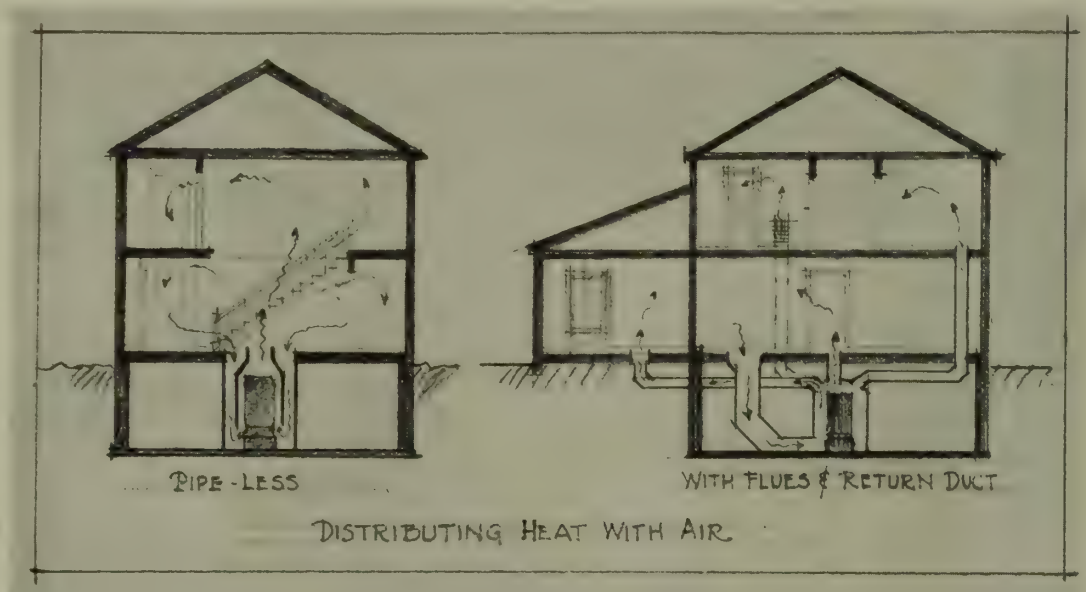
Various Ways of Solving Them Explained in Detail

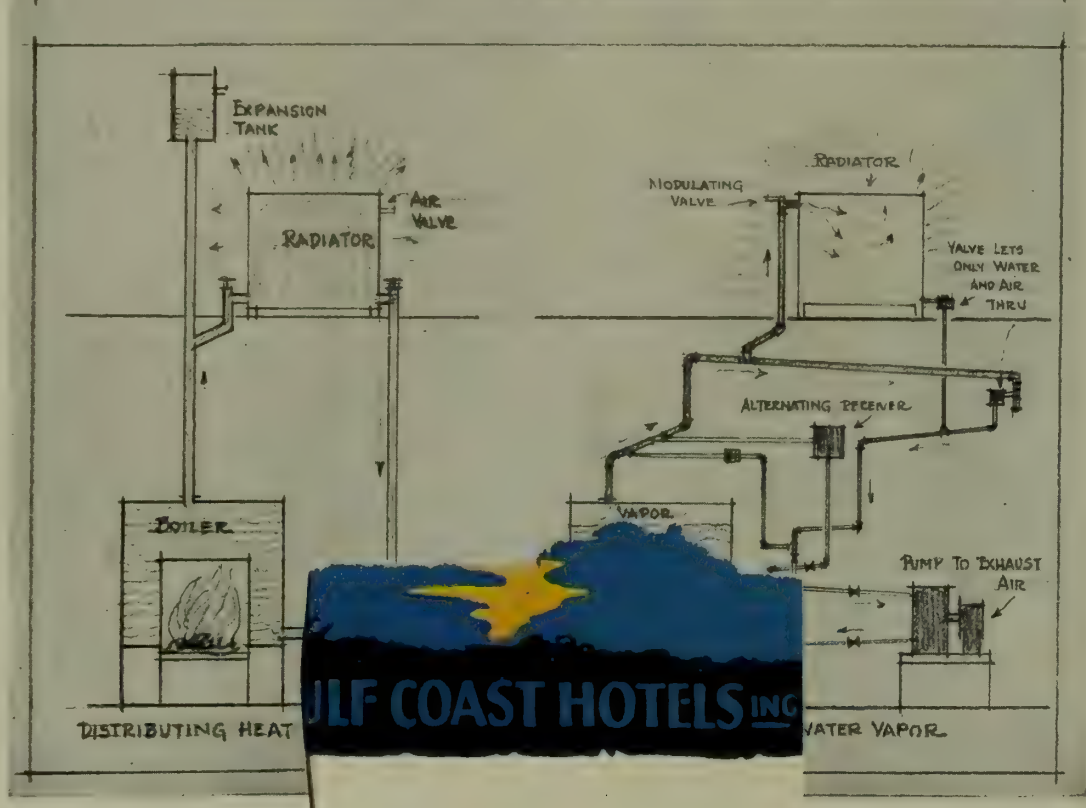
By H. VANDERVOORT WALSH
Professor of Construction, Columbia University

ALTHOUGH the problem of heating a dwelling is very ancient, yet it is constantly a new one as each winter approaches and as each new house is uilt. It is a topic that can never get old, ecause our ideas are constantly changing. s one looks at the catalogues of the various anufacturers of furnaces, boilers, radiators nd valves, one is led to think that about ery device that is possible for the correct peration of a heating ant has been invented nd made, and that noth- g more can be done bout it. Yet a brief rvey of the past fifty ears, will quickly dispel e notion that the prob- m has reached its ulti- ate solution. It is true at our inventors have ven the American home e best systems of heat- g in the world, yet anges are going on con- nually and who can say at some genius will not nd some new system at will scrap all our erished notions.

We have certain basic eas of heating a house at have been followed d perfected, because e have used coal as a el. The most impor- nt of these principles is at the fuel should be rned at one central int in the building, and at the heat from it ould be distributed out the building, rough flues or pipes in hich air, water or steam e circulated to convey e heat from the central urce to the various rts. Now as well es- blished as this may m, there is no cer- nty that it will not be ndoned in favor of tributing heat energy rough wires from some mmunity electric plant, rated by falling water. is already done in ny parts of the world, and it has a great ny advantages over the system that de- ds for circulation of heat energy on the vement of air, water or steam through es.

But we are living in the age when this tric method of heating is in its infancy, we only have the choice of selecting an water or steam system of distributing t. The oldest of these methods of cir- ating heat about the house from the cen- heat source is to use the heat conveying perties of air. This system is known to by the name of hot-air or warm-air fur- e. The first manufactured furnace had in ll of the essential features that we find the modern ones. There was an en- ed chamber, connected to the chimney, in ch the fuel was burned. The outside walls of this combustion chamber were enclosed with a sheet metal jacket, so that the air which had been heated could be gathered together and led from the jacket to various parts of the building, through flues. This hot air was found to flow through the flues by the action of gravity, since the surrounding cold air, which was heavier and settled downward forced the hot air upward. Accordingly at the bottom of the enclosing





ULF COAST HOTELS INC

Some of ... today

However, it was not the fault of the system that was at the bottom of the trouble, but the lack of knowledge of how air will best convey heat from the furnace to the rooms. The necessity for more and exact information about this matter inspired the National Warm-Air Heating and Ventilating Association to conduct scientific investigations in 1918. Sufficient data was secured from this study to modify the then known ways of designing distributing methods, so that now a warm-air system can be installed which will have none of the defects which popular opinion attributes to it.

We can definitely say, today, that if well-informed technical men are permitted to plan the details of a warm-air system of heating, it will be comfortable and satisfactory. There are plenty of manufacturers who will guarantee such installations.

For small bungalows and small two-story houses, we have the so-called pipe-less furnace, which distributes the heat throughout the house by the natural circulation of the hot-air currents which rise and the cold-air currents which fall. Instead of having a flue running to each room in the house, there is one big flue which comes up into the central hall of the house from the furnace. Through this flue the hot air rises and circulates through the rooms of the house passing through doorways. The cold air in the rooms drops to the floor and flows down into the furnace through a duct which surrounds the one up which the hot air is discharged. This same cold air is warmed by passing through the furnace and travels upward again to distribute its heat through the house. This type of heating plant is the cheapest of all to install. It has its limitations, however, which the honest manufacturers are willing to admit. It cannot warm those rooms, like the bath room, where it is important to close the door, since the hot air must go through the doorway. It also creates currents of cold air along the floors near the main register. On the other hand, a warm-air furnace can be used to heat large houses without these disadvantages if the flues are installed to carry the hot air to each room, and a return flue for the cold air placed in some central part of the house. A system like this, designed by competent technical men, makes a first class method of heating a home.

(Continued on page 78)



BEAUTY

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KAYSER and Allman have a tradition to maintain, a heritage that comes from centuries of fine furniture in the city of Philadelphia.

In the Kayser and Allman Galleries is assembled a collection of beautiful furniture and decorative objects emulating the inspiration of the glorious past.

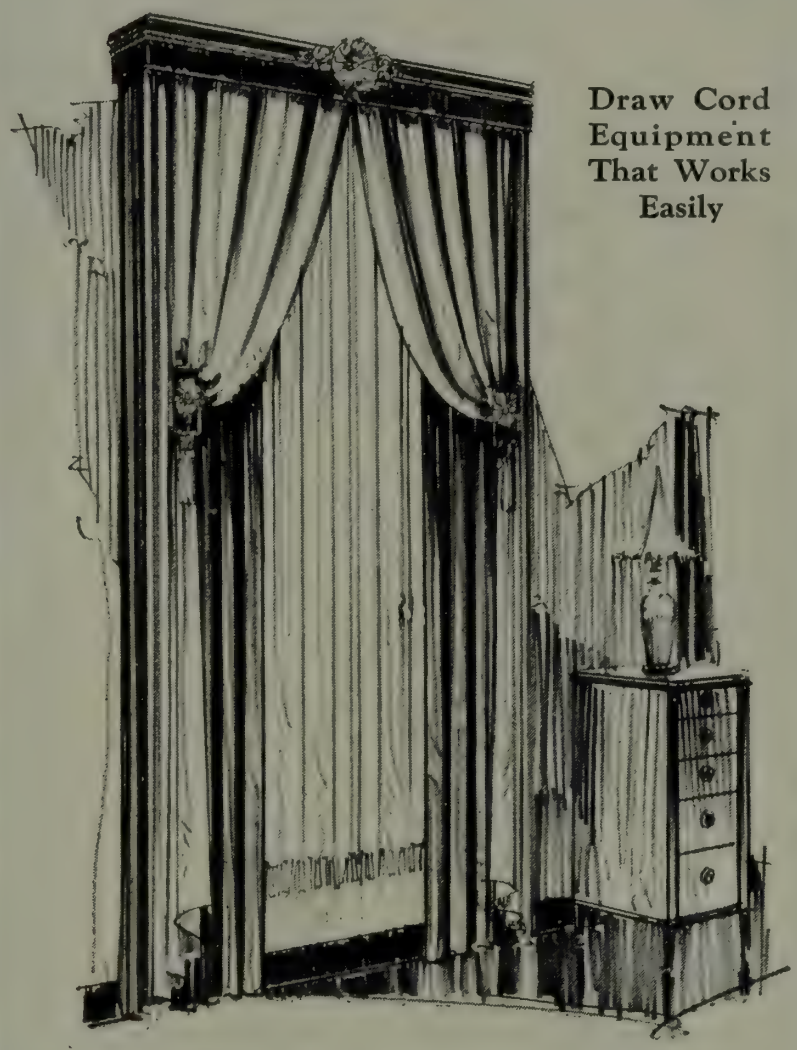
Here are individually selected pieces offering in their rare charm the same dignity and quiet beauty that forever makes the English and Colonial examples of the 18th Century the most livable of all furniture for the American home. Or if you prefer the masterful renditions of the Gothic, Spanish or French schools there is an admirable collection. Skillfully arranged in exquisitely decorated and draped rooms conceived and executed by Kayser & Allman decorators and craftsmen they form atmosphere and livableness, insuring perfect taste and harmony.

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Hughes Spalding Residence, Atlanta, Ga.
Pringle & Smith, Architects



The Heating Problems of Today

(Continued from page 76)

About eighty-five years ago, the shortcomings of the known methods of heating by hot air, led inventors to develop an entirely different system of circulating heat. Water was used as the medium. The central heating unit consisted of a combustion chamber placed under a water tank. The water was heated, and pipes were carried off from the top of the tank to various parts of the building. In each room were placed coils of pipes, and as the water flowed through them, they gradually gave out heat to the surrounding air of the room, As the water chilled off, its increased weight caused it to drop and flow back through return pipes to the heater. As it entered the heater, it forced the hot water in the heater to rise upward and pass on to the various rooms. Circulation was thus produced. This crude device was gradually refined, until, today, we have on the market, remarkably fine hot water boilers and radiators replacing the coils of pipes. Here again, as with the hot-air system of heating, technical data has been accumulated, so that a hot-water heating plant can be designed for a house to give every comfort that the most exacting would desire.

Now, the old, hot-water systems required pipes that were very large, cumbersome and unsightly. About 1845 Mr. Nason conceived of the idea of circulating steam, instead of hot water, for steam was much hotter and for this reason the sizes of the pipes could be cut down. The central boiler, however, instead of merely heating water was designed to vaporize it. The general principles of the first heating boilers have remained the same throughout all these years of development. Most of the improvements have been along the lines of increasing their efficiency, that is, increasing the quantity of heat that went into the steam per pound of coal. When we speak of a boiler that is 60 per cent efficient, we mean one which manages to make use of 60 per cent of the heat developed by burning the fuel. Manufacturers are always striving to raise this percentage of efficiency, and cut down the heat that is lost up the chimney. Yet, in spite of all the improvements, refinements and additions, there is no absolute way by which one can measure the performance of one boiler and compare it with another either as to capacity or efficiency, goodness or badness. One boiler can only be said to be better than another on this or that detail, under this or that special condition. What one make may have, may be offset by some other detail, that the other make has exclusive rights to use.

Likewise, we will notice that as the steam heating systems developed, their shortcomings have been gradually eliminated. Not so many years ago, the main criticism of steam heating was that the radiator, which was designed to keep the temperature up to 70 degrees, when it was zero outside, would overheat the house in normal winter weather. Compared to the hot-air and hot-water systems, the steam system was not flexible for the radiators had to be up to full heat, overheating the rooms in normal weather, or completely shut off. However, inventors soon discovered that if a pump were added to the return lines of a steam system to force the water of condensation back to the boiler and exhaust the air from the pipes and radiators, water vapor would circulate freely through the pipes and could be controlled at the radiator with as much flexibility as the other systems. The so-called vapor-vacuum systems are based upon this principle. Either pump or exhauster is used to take all of the air out of the radiators and pipes, and then a modulating type of valve is used whereby the desired amount of vapor is allowed to pass into the radiator.

Operated in this way, radiators can be partly heated in warm weather or all heated in extreme cold weather. The vacuum steam system is rapidly replacing the old pressure steam heating systems, because of this flexibility of control and ease of operation. The success of this system again depends upon the ability of the technical designer, and upon the mechanical perfection of the valves and operating parts necessary.

Thus we are faced with a difficult problem to answer, when we come to the question, what kind of a heating plant should be installed? Hot-air, hot-water, or vapor-vacuum-steam? All give satisfaction, when correctly designed. The day is no longer here, when violent prejudices for or against one or the other systems are reasonable. If the reader hears some friend strongly denouncing hot-air heating in favor of hot-water heating, or vacuum-steam in favor of hot-water, he can put it down to ignorance of actual conditions.

More and more, the factors which should determine the final selection of a heating plant are becoming difficult to weight one against the other. It is very much like the problem of selecting the right kind of an automobile. The first factor in the selection is one of cost. If the purse is small, then the choice must be made between a number of very excellent low-priced cars, all of which do what a car is supposed to do. If the price is not the factor in making the purchase, then, the

(Continued on page 94)



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Art Among the Artists

(Continued from page 56)

Spanish sentimentality. Matisse was the center of attention with an enormous still life, painted with his inimitable sensibility and conscious mastery of joyous color. Matisse, more than anyone else of this select gathering, seems to have a jolly time while painting. Other notable painters exhibited, among the Europeans, were Braque, Lautrec, Segonzac, Metzinger, Gauguin, the sculptors Manolo and Duchamp-Villon, and the much imitated Derain.

The Americans made a much better showing than the English who, save for Augustus John and his sister, Gwen John, were a dull, stodgy lot. Americans, such as Jules Pascin and Charles Sheeler, were not overcome by the great French names, though, it must be added, judging by the tactless trace of MM. Derain and the Spanish prophet Picasso, some of their brother artists were too obviously impressed. However, John Marin's water color music was pure *americain:* Maurice Prendergast's tapestries were unmistakably distinctive, as were Max Weber's lovely, lovely colors: and Walt Kuhn's landscape was a lustily synthesized composition of cows and grass and sunlight.

Quite a different aesthetic world, with the almost belligerent exception of Andrew Dasburg, a guest, was exposed at the seventh annual show of the New Society of Artists at the Anderson Galleries. It was, on the whole, a world modern, realistic and romantic. Nothing unexpected, save perhaps a sturdy green and red and glazed white still life by Henry McFee, is encountered. In a museum sense, Eugene Speicher's "Polly Mary" is the most finished painting of the exhibit. Thomas Benton's distortions of New England characters, both at the New Society show and at the Artists Gallery where he had a one-man show of his paintings, drawings and water colors, are products of a formula. Somehow the caricatures, for they are that despite Mr. Benton's objections, are edgeless witticisms, though one is aware of the artist's sincere intentions. But what results are rubbery abdomens and angular Adam's apple necks which are forced and patterned. Among the sculptors Arthur Lee and Eli Nadelman were interesting. Mr. Lee, a guest exhibitor, is a Scandinavian Greek in his sculpture. There is a salty flowing brawn polished into the serenely pulsating pearl which he calls "Volupte" and of which the finished cast has been acquired by the Metropolitan Museum. There are some strong paintings by Robert Henri, W. J. Gleckeus, Ernest Lawson, who also represented at the Quinn Show, and Jonas Lie, whose preoccupation with sea and craft was amplified in his one-man show at the Macbeth Galleries. Of Andrew Dasburg's "Alfred" it is only necessary to say that it is sensitive and precise painting. It is amazing how perfectly Mr. Dasburg renders the New Mexican heat by making it an integral part of the boy's conical face, and how he emphasizes the simple lines of the face by covering it with a conical hat.

New Mexico is also represented at this show by one painting from the brush of John Sloan. I must say in advance that I prefer Mr. Sloan's New York adventures in line—he is also represented by three of his characteristic etchings and an oil concerned with "Spring in Washington Square"—to his explorations in the "heathen" Indian country, revealed by his one-man show at the Kraushaar Galleries. It isn't that Mr. Sloan is baffled by the dry impersonal heat of a waterless country, in which rain is deified by impotent if imploring dances, but that he doesn't seem to be especially interested or moved. The exasperated love that bites unarguable truths into his plates is missing. Of course Mr. Sloan does not miss the crude fervors of the "Corpus Christi Procession," or the tawny roll of the mesas, or fail to detect the drama of his burning country and its struggle to achieve cool wet shadows, but his color comments are not always persuasive. It is amazing how good-humored and spirited he becomes when his problem is one of action, as in the canvas "Carnival, Sante Fe." Here the Sloan we know emerges immediately. All the whirl excited by the glee of the merry-go-round horsemen is brightly communicated. An exhibition of great interest in this connection was the authentically American paintings and designs by Pueblo Indians at the Ferargil Galleries.

At the Walter Dean Goldbeck Memorial Show, organized by Gerald Kelly at the Wildenstein Galleries, a nice gift of characterization was disclosed. The late Mr. Goldbeck knew how to rub velvet into his textures, and enhanced them with rich color. Musicians and actors his interest with pleasant results. In the portrait of the violinist Heifetz, he expressed the traditional idealized soulful concert artist, but the twisted mouth of Marguerite Namara and the limp posture of Clifton Webb, the dancer, are more agreeably pointed. The portraits of Frank Salisbury at the Ehrich Galleries are successful paintings of the familiar royal personages. Charles Sheeler's ventures in oil, exhibited at the Neumann Galleries, though not as moving as his austere water

(Continued on page 92)



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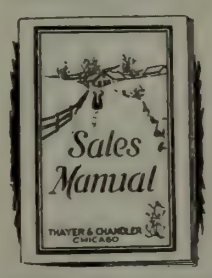
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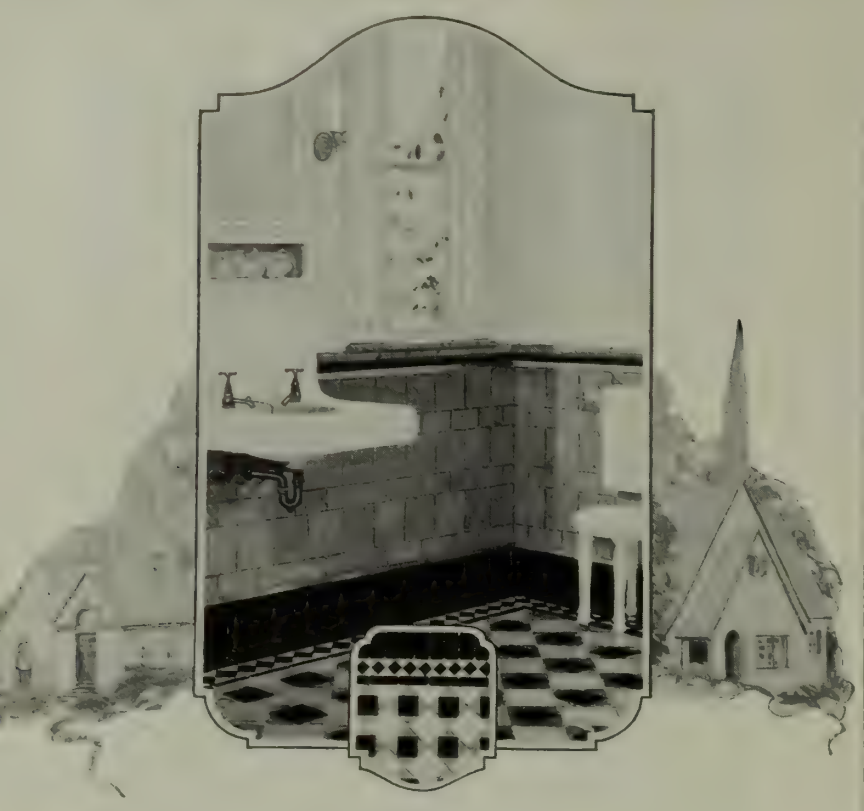


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Contemporary Reminiscences

(Continued from page 63)

But behold what a powerful and significant tragedy of American life Dreiser has made out of the career of a commonplace and rather disagreeable young man! He has shown us, in action, the operation of justice, social codes, moral ideas, standards of success, ambitions and ideals as they obtain in America. He shows, with compelling minutiae the conscious and unconscious effect of these forces upon the lives of men and women, and their various individual reactions to them according to circumstance and temperament. Far from being what a hasty judgment would pronounce him to be, Clyde Griffiths is an alert, hard-working, agreeable, good-looking, "decent-minded" youth. His life history, as Dreiser depicts it, up to the time Griffiths plans the murder, does not set him off as dangerous, criminal, or, indeed, as anything out of the ordinary among great numbers of American youths who achieve prosperity, respectability, homes and families in middle age. The rise and fall of Clyde Griffiths has not the poignancy of the drama of Hurstwood's slow disintegration in "Sister Carrie," nor the pathos of the tribulations of Jennie Gerhardt; because, on the one hand, Clyde gives no evidence of the strength of character and force of personality Hurstwood had until they were broken by a passion that enslaved his will and reason. Hurstwood loved and that was his undoing. Hurstwood sacrificed position and material advantages for love, whereas Clyde sacrificed sentiment and duty (he was never in love) to gain material advantages. It is difficult to entertain much sentiment for Clyde; but his tragedy, as Dreiser has depicted it, is not alone the tragedy of an individual, but the tragedy of life, especially the tragedy of life in our own day in the culture we have built for ourselves in America. "An American Tragedy" is freighted with a great and troubling irony.

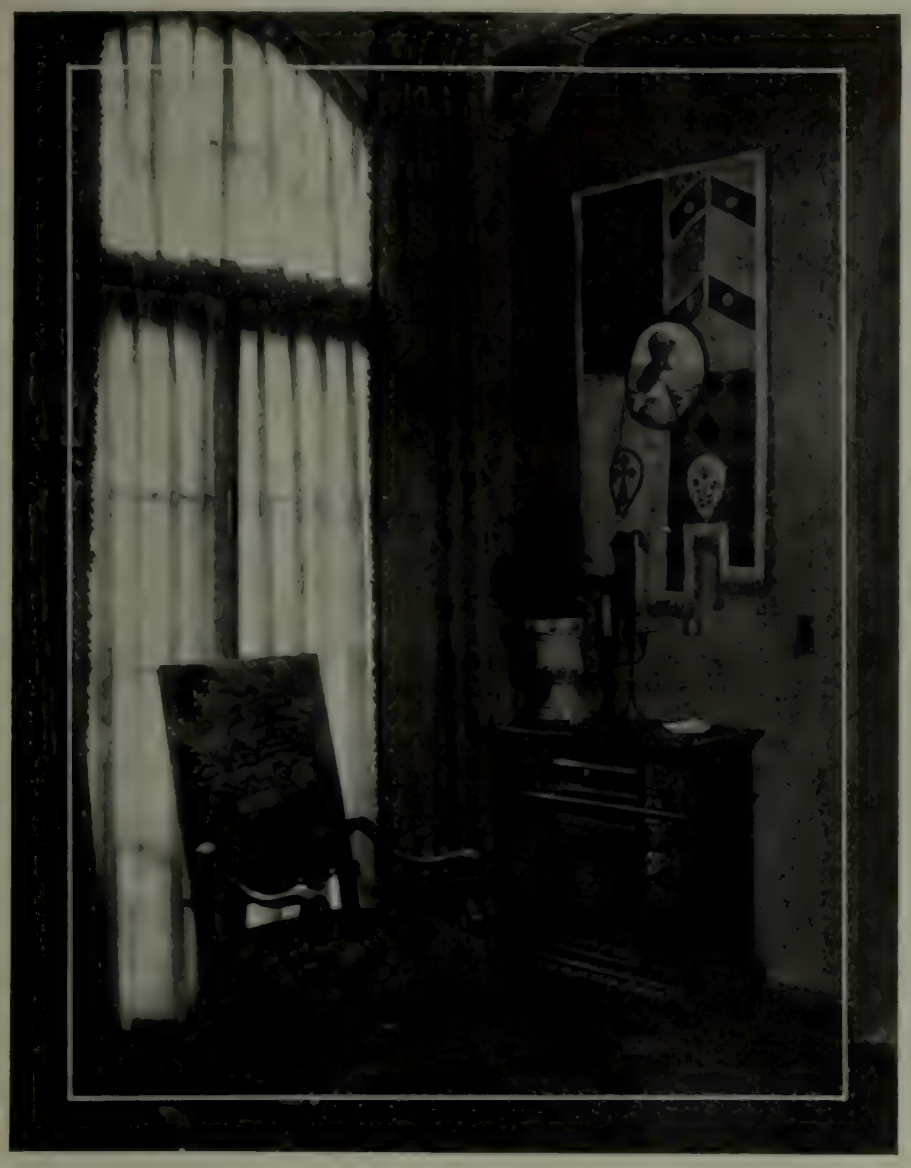
* * *

The most stimulating books being published at the present time is the "Today and Tomorrow" series which E. P. Dutton & Co. are bringing out. They sell at a dollar, and I know of no greater value for the money anywhere, for one who would keep abreast of what is being thought and done in the world of experiment and ideas. The contributors are mostly specialists in their field: J. B. S. Haldane, Professor A. M. Low, E. E. Fournier, Bertrand Russell, F.C.S. Schiller, Dr. R. McNair Wilson, Professor H. S. Jennings, of Johns Hopkins; Garet Garrett, Vernon Lee and Colonel J. F. C. Fuller.

I should suggest to those who have not become acquainted with this series of little books that they begin with "Proteus: or the Future of Intelligence," by Vernon Lee; "Daedalus: or Science and the Future," by J. B. S. Haldane, and "Thrasymachus: or the Future of Morals," by C. E. M. Joad, of Oxford. As I write these lines, this last is the latest of the books to come out. It is a clear and straightforward discussion of the conflicting moral ideas of our time. Mr. Joad does not evade the issues that most liberals evade in their arguments with reactionaries. He does not engage in dialectics to gain a point. I have in mind, in particular, his discussion of birth control. Opposition to birth control has always been bolstered up in arguments which are otherwise religious and social by another argument which the advocates of the dissemination of information on birth control have refused to face squarely, to wit: That it would lead to an increase in sexual irregularity by removing one of the chief safeguards of continence, which is fear of issue. The advocates of the birth control movement have denied this and have avowed their belief in natural continence and constancy as all the safeguards needed. This is an evasive and dubious rejoinder. The fact is that the reactionaries have the facts as well as logic on their side in that special phase of the argument. Mr. Joad points out that an increase in what is called sexual irregularity has at least been coincident with the birth control movement if not as a result of it. Not even Mrs. Sanger, I imagine, would seriously wish to argue that by giving out birth control information the cause of continence would be served. It is best to recognize, instead, that all of the safeguards of continence sometimes break down, and that it is sound social hygiene and economics to guard against such consequences of this breakdown as is depicted in "An American Tragedy." Again, it is still an open question whether continence enforced by fear makes for a greater degree of human happiness and a better society than incontinence even when it becomes what is now known as sexual irregularity.

"Birth control," writes Mr. Joad, "has come to stay; it has also knocked the bottom out of what is called sexual morality." There are other factors which are bringing about a revaluation of moral ideas: "The growing economic independence of women is likely, unless counteracted by other forces, to lead to a relaxation of the marriage tie, to an increase in irregular unions, and to a growing tendency to dispense with marriage altogether. . . . Birth control combined with economic independence has brought a new freedom to women. Economic independence enables them

(Continued on page 84)



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Contemporary Reminiscenses

(Continued from page 82)

to have children without going either to the altar or into the workhouse. The practice of birth control makes it unnecessary even to have the children."

Mr. Joad foresees a great conflict between the Puritan ascetic ideal of conduct and the more hedonistic views of life. "Today," he writes, "we are at the beginning of a period of reaction from the license of the War. The difference between young people between the ages of eighteen and twenty-four and their predecessors is very marked. The latter were casual, offhand, and easy-going. They observed little ceremonial in their relationships with each other, smoked, flirted, and made love when and where they pleased, married in haste and repented in leisure or dispensed with marriage altogether, and despised rather than revered the aged to whom they were a constant source of horror and amazement. What is perhaps most noticeable about their successors today is their improvement in manners. They are chivalrous to women, considerate to the old, maintain a decorum at dances which is positively Victorian, and instead of hastening to establish sexual relations with whomsoever attracts them, have actually gone out of their way to postpone the fruition of their desires by a reintroduction of the rite known as 'engagement.'

"But the normal cycle of action and reaction, of licentious eighteenth and Puritanical nineteenth centuries, depends upon its recurrence on the entrance of no new factors; it is bound up that is to say with the property status of women and the production of children as the fruit of sexual intercourse. Once new factors are introduced it may well be thrown permanently out of gear. Birth control and the economic independence of women are to my mind factors of this kind. The changes they portend are incalculable, and, though their full effects may be delayed for two or three decades, no Puritan revival or any number of such revivals whether backed by law or finding expression in public opinion merely, will in the long run be able to stand against them."

Mr. Joad's discussion of liberty as it now exists in America is interesting. Just how the American experiment is affecting England and other nations, that take their lead from us, he points out in an illuminating manner.

If a renaissance of art and learning is always marked with a revival of interest in the classics, it would seem from the past and present book publishing season that the English speaking races were in for a new cultural revival. Harvard University Press has issued a modern translation of Montaigne, less complete than Florio's or Cotton's but perhaps more faithful to the original and easier to read than the old classical translations with their now obsolete words, words whose meanings have changed, and old constructions. The Dutton company's series of Broadway Translations contain such items as "Dr. John Faustus," Montesquieu's "Persian Letters," Heliodorus' "Aetheopian Romance," Elciphron's letters, The Travels of Baron Munchausen, Cyrano de Bergerac's Voyages, the "Satyricon" of Petronius," "French Comedies of the Eighteenth Century," "Il Novellino," Three Plays by Plautus, Ovid's "Lover's Handbook," Martial's "Epigrams," Laclos' "Dangerous Acquaintances," the Gesta Romanorum, "A Book of Characters" by Theophrastus, La Bruyere, and others; Suetonius's "Lives of the Twelve Caesars," and Esquemeling's "Buccaneers."

The same company has issued a handsome new two-volume edition of Boswell's "Life of Johnson," and a three-volume complete (so far as has been edited) text of the Diary of Samuel Pepys. Oxford University Press has brought out the Jowett translation of Plato in a new five-volume edition; Albert & Charles Boni are specializing in early American literature and have brought to light many books and documents long out of print; the Houghton Mifflin Company has published "The Diaries of George Washington"; and Alfred Knopf has added to his already extensive list of translated classics a projected complete edition of the works of Stephen Crane. Boni & Liveright have brought out a most satisfactory edition of Sterne's "Tristam Shandy" and have published a translation of Corrado Ricci's famous study, "Beatrice Cenci." The opportunities for those who, whenever a new book comes out, make a practice of reading an old one, are greater this season than they have been during any season for several years. And the reasons, too, for following such a practice are rather more weighty than heretofore. Still, I should push the claims of the following books among the new works of fiction: "An American Tragedy," "Manhattan Transfer," "Gentlemen Prefer Blondes," "No More Parades," "Serena Blandish," and, perhaps, "Wild Geese."



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WE have selected April as our Spring and Summer Furnishing and Fittings Number. We know from experience that it is the time when homes begin to look a little shop-worn, when there is a great desire for fresh beauty and, if possible, a real change. Where a new house is under way, as so many are in the early spring, April is none too soon to begin to think of the final decoration, the rugs, the curtains, and the furniture, whether antiques, which are being reupholstered, or reproductions which have been especially ordered to harmonize with the interior, or furniture that is being made, or furniture that has been in the family for years and will this spring achieve the distinction of being rejuvenated. As a matter of fact, it is really rather easier to plan the furniture and fittings of a new home than to remake and freshen up materials which have already proved their worth. However, both are interesting undertakings.

The statements we receive from the real estate bureaus and the building corporations of this country prove undoubtedly that we are becoming a nation of homeowners. And the building of every new home means, of course, the selecting of excellent equipment, frequently the choice of new furniture and more often than not the decoration of walls with new papers, fabrics, woods, or paints and stains.

It is because ARTS & DECORATION wishes to be of real use to its readers that we are planning an April number that not only brings together as an inspiration some of the most splendid new houses that are being built in this country, with their beautiful decorations and furnishings, but also we have accumulated a series of articles on the very practical side of homemaking. Our April number will help you to build your homes, to make them very beautiful; it will help you to save money in every detail of equipment, as well as in the buying of furniture and fittings. And, best of all, it will help you to save money without lessening the charm and comfort of your house.

For instance, we are asking some of the most important decorators in New York to tell us about their plans for spring and summer furnishing this season, because we want to tell you in this article whether houses are going to be very gay or a little plainer, whether the materials used for portieres, curtains and upholstery will be taffeta, linen, or chintz, whether the furniture itself will be reed or willow or painted pine.

We have asked these decorators to tell us the sort of fittings they are going to suggest for the dining table, all about the pottery

(Continued on page 103)



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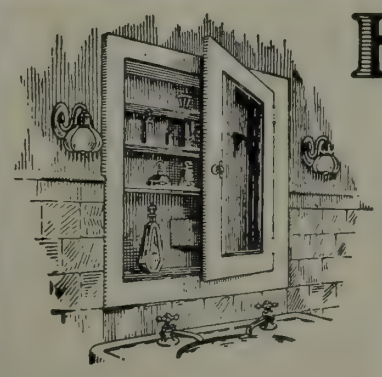
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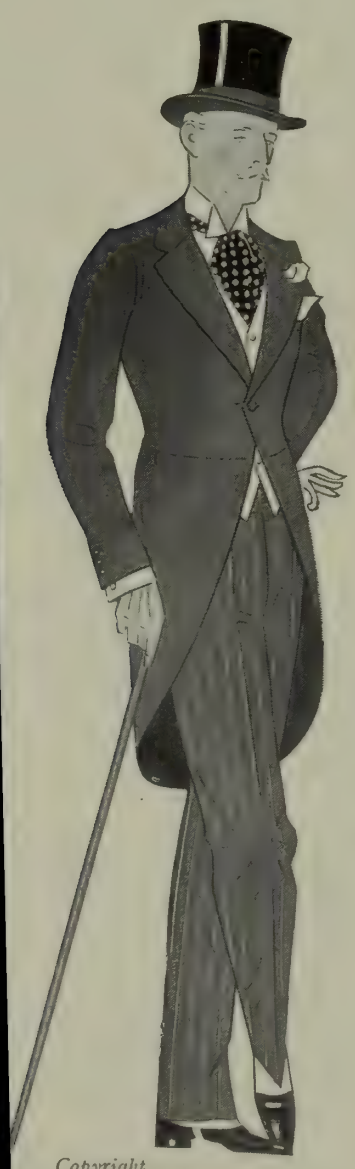
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Ancient Stained Glass



A COLLECTION OF PANELS OF THE XIV, XV, AND XVI CENTURIES REMOVED FROM THE WINDOWS OF OLD ENGLISH MANSIONS WHERE THEY FORMED AN INTERESTING AND BEAUTIFUL DECORATIVE FEATURE.

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What My Home Shall Be Built Of

(Continued from page 72)

from the drab and uninteresting a house otherwise a sore thumb in nature's surroundings. This is but an expedient or palliation, at best; but, if with paint and colored awnings, a resurrection of interest and charm may result in an otherwise passé project, it justifies itself.

Again, amidst those stately hills of which America abounds, the rough stone house with its rambling tiled roof nestles in and becomes one with nature. So in those parts where the lakes and pine forests have been the sole tenants since time began, the natural lumber, with the forest's autumn color in daring splashes, gives the charm impossible to the most ingenious mind that tries to be sophisticated or self-conscious.

It must always be remembered that few trees will retain their bark for long after becoming a part of a house. Grubs and insects have the unpleasant habit of removing very quickly such outer covering as natural logs possess, and so for color effect, this cannot be relied upon to endure and abide.

In the finished rolling country few will dispute that the most dignified home that has ever been conceived for a gentleman was that of the English Georgian period. This, adapted to American methods of living, with its cherry-red brickwork and its stone or soft-colored marble trimmings, or wood if the money be limited, will perhaps never be superseded for first place among the homes of appropriateness.

Of course, few woods will stand the extremes of climate to which practically all parts of the United States are subject. Unless well protected both back and front with heavy paint, stain checks quickly will occur; the grain will rise; and defects without number will develop, if the essential, though artificial, protection be not conscientiously and regularly applied.

Although, perhaps, a trifle beside the subject of materials, the question of the great possibilities of the roof have seldom been fully developed here. Thus the largest mass of the house that is almost certain to remain uninterrupted or changed as long as the house lasts, can with the right materials and form turn the commonplace into the delightful. The older countries have long realized and capitalized the possibility, and now that the utmost utility is not the only consideration, this important element is daily receiving more attention with the greatest possible beneficial results.

There are, of course, dignified estates in this great rich New World where mighty and monumental homes of stone and marble can be approached through the grand avenue and overlook estates of culture and completeness that justifies all the dignity within the ability of the architect to conceive, but generally the country homes of America of today and tomorrow will seldom take such form.

A free revision of the Colonial type, with windows made to fit the inside as well as the out, can be appropriately designed for more crowded suburbs of most of the larger Northern cities, in either wood or brick.

In isolated situations, or in fact in any outlying district, a fireproof roof is most desirable even if the remainder of the outside must be of wood or of some inflammable material. More houses burn yearly through fire starting from the roof either from without or within than any other cause, and if a timber house starts to blaze the odds are decidedly against there being any salvage outside the insurance money.

The motifs that first saw the sun in Spain or Italy can be appropriately and delightfully adapted to the requirements of today and America in colored stuccoes, soft colored stones and bricks of the correct tone, abounding with the color that the sun always creates and loves.

The houses by the seashore, in view of the waves and reflecting their sense of harmony, seem to claim attention. They should be of tinted concretes and rough though not too rugged stones, unless they be mammoth in size. The French Chateau set on the rocks of a bleak coast often reminds one of an egg reposing on the running board of a smart motor car—neither are happy, and certainly each would be more desirable, if the other were absent.

A combination of all of these types, though, seems destined to make itself tell the story of this age to those who will come after us. A style made of materials more full of color as befits present day life; more open in type than any that has so far appeared and with a freedom such as only the handmaiden of knowledge would brave using, is desirable. Cement may enter largely into this and even steel may have its place. The house for Seattle will not be the home for New Orleans or Boston, but each will show a kinship of character that would be natural to the various homes of a people having similar ideals, living under similar (sometimes unusual) regulations, but affected by quite different climatic conditions.

Appropriate materials will go far in any situation to make a building fit its environment acceptably, and this is becoming more gratefully evident every year. The inexperienced, though audacious, are to be warned that cultivated taste and knowledge by

(Continued on page 92)

Architects' Preference for Common Brick Shows Trend of Popular Demand

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Yvette Guilbert's Successors

(Continued from page 59)



Gaby Montbreuse who is the star singer at Chez Fysher in Paris

The true successor to Madame Guilbert on the French music-hall stage is not a French woman, however, but a Spaniard. She is now the rage of Paris and her name is Raquel Meller. Incidentally there rages a controversy among her American admirers in Paris as to the correct pronunciation of her name. She herself—and surely she is the best authority—the day I went with Djuna Barnes to interview her pronounced it as though it were spelled *Mayaire.*

Meller is by this time almost a legendary figure. So much has been talked and written about her. And her continual postponement of her American tour—if not the tales of return summer travelers — has made her name fairly well-known in the United States. Now it is becoming quite the thing for American visitors to Paris to ask at what theatre the Spanish singer Raquel Meller is appearing. Then almost invariably they are told at what theatre and warned by their knowing guides to arrive at the theatre just five minutes before the scheduled appearance of the star and leave immediately. For the Revues wherein she makes her appearance are usually notorious for their poverty of everything else outside that one number.

She is a most strange and fascinating creature this Spanish songstress who has refused so often to go to America despite the many tempting offers from eager and astute managers. Now she has finally made up her mind to go under the direction of a fellow singer's husband. I refer to E. Ray Goetz the husband of Irene Bordoni who has been clever enough to persuade her to visit the shores so hospitable to artists of all nations.

It is now many years ago since I first heard her in London at the Palace Theatre. A wonderful music-hall where I had heard Yvette Guilbert for the first time and where the composers of Pagliacci and Cavaleria Rusticana both conducted their one-act operas for the delectation of the cockney music lovers.

Never will I forget the sensation Meller made in that vast place when she sang her now famous El Relicario song. I say sang, but really she seemed to live it so marvelously that the whole house although not understanding a word of the song was held under the spell of the singer. In the Revue de Paris not long ago Albert Flament wrote:

"Her art attains the perfection that permits the spectator to give himself up completely to his pleasure, to abandon himself like a subject under the hands of a hypnotiser."

Yes, Raquel Meller weaves a strange and sure spell over her audiences. And this she does with no tricks of the trade. She takes each song she sings and completely transforms and transmutes it. That which others call a song becomes for her and her audience a whole drama or adventure. She concentrates in a few couplets the essential part of a drama just as a short story writer sometimes in the brief space of his medium give a whole history.



Damia who is one of the younger artists in Paris. Her songs are usually literary as well as amusing

For years now the continent has been humming her creations El Relicario, Violeterra, Mimosa and many another. Now we are wondering if New York is going to follow Europe and take this great and unusual artist to its heart. We shall watch the fortunes of the exotic one with much interest hoping that she is not too successful so that she may hurry back to us again. Angna Enters must be numbered among Guilbert's successors, although her art is a delicate fabric which she has woven from her own imagination.

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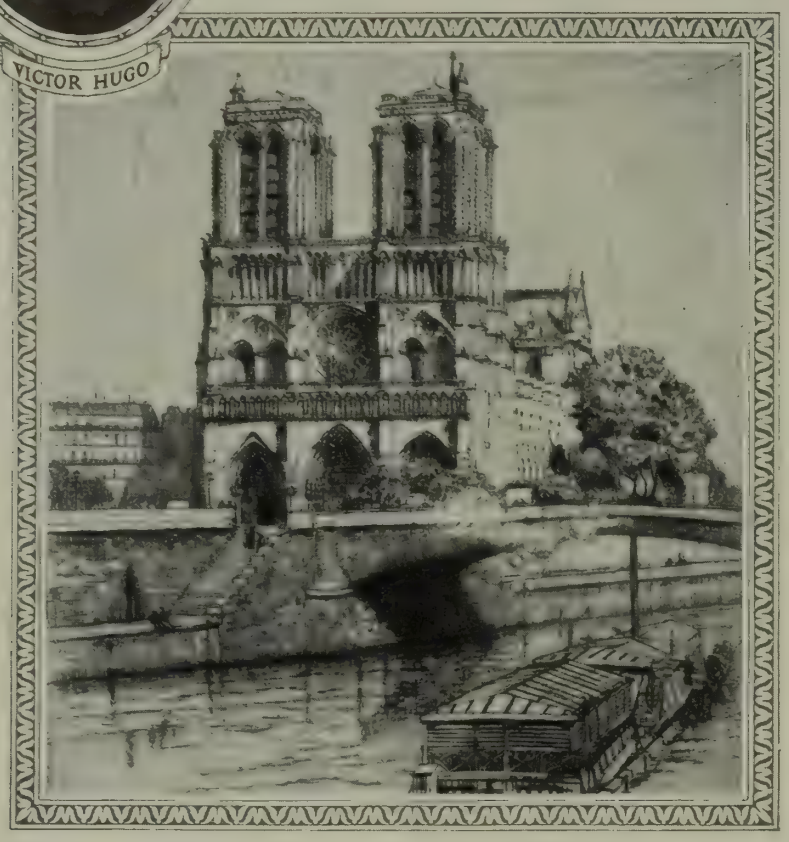
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Furniture to Harmonize with Various Styles of Architecture

(Continued from page 47)

effect was startlingly beautiful and original, but, in the main, we find very little really original furniture in this country. Where we do not imitate we are influenced by the older models and sometimes the effect is good and sometimes not, but there really seems but three channels of approach for the furnishing of a house today—the actual and valuable antique, the really fine reproduction, and practical, excellent stock furniture.

A few years ago occasionally one found a craftsman who was doing new furniture, but suppose a hundred people, men and women, were doing this, it would only furnish a few houses a year and we would still need just what is being done today, that is, the making, in fairly large number, of reproductions good enough to accord with our fine, interesting domestic architecture.

So the solution for our furniture needs, so far as the more elaborate house is concerned, seems to be reproductions of models that suit certain types of architecture and periods of rooms. This holds good as far as our early American furniture is concerned, as well as the more elaborate and expensive models copied from foreign sources. From a careful looking into the subject of reproduction it would seem that the time has come to sheer away from the old attitude of suspicion and doubt. It seems only fair that respect and understanding should be given to the people who are facing the subject of making beautiful, "modern period" furniture, doing it conscientiously, with a view to filling a very serious need in this country.

If we are going to continue to build Elizabethan houses and 17th Century châteaux and magnificent mediaeval Italian palaces, and Spanish dwellings that are in flaming Andalusian colors and ornamented with a gorgeous "embroidery" of moorish tiles, if we are going to have quaint, Dutch Colonial houses and Georgian houses of classic outline, and if we want any sort of harmony in our homes, the inside to relate to the outside, the chair to belong to the mantelpiece, the couch and the table to fit the walls, then we have got to consider reproductions as a part of the furnishing of our homes.

Work of Frank Dobson: English Sculptor

(Continued from page 48)

A great incentive has been given to all modern works by this exhibition and much praise is due to the organizers in this effort of group co-operation and an international drawing together of creative interest in art.

To describe a few of Frank Dobson's best known works, "Cambria" already mentioned above is the sculptural figure of a mother seated with her child depicting the allegorical province of that name, reminiscent of the Roman matrons at the height of the classic era of sculpture under the Caesars. "The Seated Woman"—a figure in bronze of the same epoch in classic conception with modern treatment in molding. "The Man Child," three figures in stone—an archaic modeling in a gargantuan exaggeration of form and geometric design. "The Dancers," figures in burnished brass a lithe and brilliant study of the movement of a couple dancing—the sculptured strength of the figures brought out more strikingly through the medium of the highly polished metal. This work is owned by Mr. Leo Myers in England. A group in red sand stone of two heads following a more cubistic tendency in design is owned by Mr. Samuel Courtauld. His last work "A Reclining Torso"—owned by the author of this article—at present being exhibited at the Tri-National Show in New York.

In addition to the above enumerated works of this artist he has also produced portrait busts of the Earl of Asquith, Osbert Sitwell, Madam Lopokowa and her husband the economist Maynard Keynes. Through the continued interest and friendship of Sir Edwin Lutyens the celebrated architect — Dobson owes his earliest patronage in bas-reliefs and designs—to the critics Clive Bell and Roger Fry whose unswerving allegiance to his genius have again proclaimed their vision and won his countrymen's praise.

May we appreciate his talents as well in paying Dobson the tribute of public acclaim in America — towards his individual achievement and contribution to modern sculpture.





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Art Among the Artists

(Continued from page 80)

colors, are nevertheless precise renditions of the New England still of life of which he is a master. Alfred Maurer, at the Weyhe Galleries, has not been deterred by the sensational purchase two years ago of 250 of his works by Mr. Weyhe, and exhibited new flower pieces, landscapes and heads which were rich in feeling and experimental design. At Alfred Stieglitz's Intimate Gallery (Anderson Galleries) Arthur Dove once again revealed his love of the earth and his intimate knowledge of its animate and inanimate elements. Dove seems to me to be the least conscious of American painters. He does not clothe his "Cow" with human sentiments, or his metallic sea scenes, spun of copper and silver, with thin and frightened pretty colors. The late Max Bohm's delightfully mellow paintings, and competent etchings by Anne Goldthwaite, Margery Ryerson and Loren Barton were exhibited at the Milch Galleries. The technical yet sensitively architectural landscapes of the late J. Stuart Barney were shown at the John Levy Galleries. Chinese art in its primitive and sophisticated phases was illuminated by three unusual exhibitions. One of Chinese and Japanese paintings at the Kleykamp Galleries: ancient Scythian bronzes and rare jades collected by C. T. Loo at the Wildenstein Galleries: and a superb group of Chinese paintings at the Arden Galleries. A group of caricatures by the Mexican Tono Salazar were exhibited at the New Galleries, M. Salazar, has a dryer wit than his friend Miguel de Covurrubias, his curves are more intellectual, but his pin draws blood from the blue veins of the Comtesse de Noailles as well as from the dried muse of Erik Satie. Also worthy of more extended comment were three shows that opened as January was about to retire before February. Childe Hassam at the Durand-Ruel Galleries; Maurice Sterne at the Scott and Fowles Galleries; and Florence Lucius and Jeanne Poupelet at the Whitney Studio. I only have space to say that Mr. Hassam seemed very much at home in the stronghold of the French Impressionists, and that he is unquestionably the most successful American Impressionist painter. The masks and sculptures of Miss Lucius and the drawings of Miss Poupelet were charming and decorative. Mr. Sterne's paintings were among the most distinctive of a superlative month.

Practically all the artists considered in the Quinn group were represented in the Tri-National Exhibition sponsored by Mrs. E. H. Harriman at the Wildenstein Galleries, with the difference that most of the work is more recent. Since I am inserting this paragraph at the last moment, my January chronicle having been completed when this important show was opened, I have not space for more than a sketchy report. The French dominate this exhibition throughout, and it is unnecessary to define once again the powers of Maillol, Vlaminck, Juan Gris, Brancusi, Braque, Derain, Forain, Laurencin, Picasso, Matisse, and Monet to roughly circumscribe the circle of contemporary French painting and sculpture. However, with the exception of Duncan Grant, Augustus John and Frank Dobson, the sculptor, the English group is easily bested by the Americans. Though the influence of the French is marked among the Americans, it is a liberating influence, and even those who adore Cezanne, Renoir and Derain too noticeably have discrimination and talent. Of course none of these provisoes need be applied to the sculpture of Gaston Lachaise. Here is a man the Metropolitan Museum might spend some of the Munsey millions on. Some of the other distinctive Americans at this show were John Marin, Walt Kuhn, W. G. Glackens, Maurice Sterne, Charles Demuth, Max Weber and Louis Bouché.

What My Home Shall Be Built Of

(Continued from page 86)

experience are not the result of a summer day's motor trip to see what "we like." The suggestions and recommendations of the trained mind should be given credence over the fact that Mr. Brown found sand in his excavation, therefore we will have to build of concrete as our house is near his.

Taken all in all, however, American city architecture, to use the term applied so truly to the growing generation, is "stepping out" in the use of appropriate materials and color. It is doing it so much that the European countries are asking for exhibitions of America's latest efforts more than has ever been the case with any country since the architect began to serve mankind.

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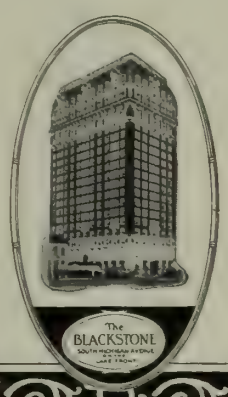
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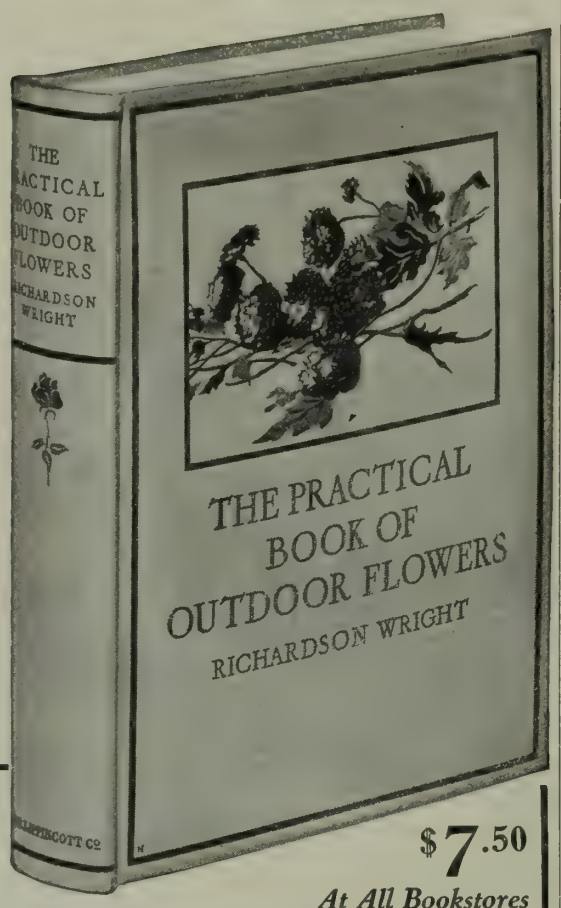
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The Heating Problems of Today

(*Continued from page 78*)

selection becomes very difficult, because the finer type of cars all satisfy the practical requirements demanded of a car. Only the little details remain to influence the final choice. We call these refinements of mechanical operation, refinements of finish, refinements of line.

To a large extent similar conditions are making themselves manifest in the heating line. If the original cost does not have to be very low, but enough can be spent to install a reliable system of heating, the final choice will be influenced by refinements of detail, excellence of service and beauty of line. For example some makers of vapor-vacuum-steam systems make much of the excellence of their many working parts. They offer expert service in installing them in order to prevent errors by the local heating contractor, for refinement of operation calls for greater care in installation. This service point is becoming a big selling factor with architects and well-informed builders. The more delicate the operating parts, the more essential it is that they be installed according to the designs, approved by the manufacturers.

But some concerns have looked even beyond this matter of good detailing of operating parts to the day when attractive appearance will be demanded as well as first class operation. Boilers are now shown by some manufacturers as a feature that need not in any way mar the appearance of a cellar. Radiators which are receiving more and more favorable attention are those which look the best as well as work the best. Hot-air heating is attractive to some, because registers are less ugly than the radiators. Certain types of heating apparatus are installed because they create less dirt on the walls and decorations. In other words, beauty of form, and line are coming to be recognized as factors in a heating plant. Progress in this direction has been slow, perhaps, in the past, but it will be more rapid now, as manufacturers realize that they must create a demand for their product by making it distinctive. And, now, that all the systems give practical satisfaction as heating devices, the distinction must be made in the smaller parts.

The installation of an oil burner does not change the basic principles of heating, but adds service which no coal burner can equal. Properly adjusted with a clock-thermostatic control, the temperature of the rooms may be maintained at 70 degrees during the winter days and evenings and at 50 degrees during the nights, without attention. No coal to shovel, no fires to bank at night, no ashes to dump and sift, no grates to shake, no fires that almost go out because someone forgot them! All these discomforts are put aside, when a carefully adjusted oil burner is installed. No fair comparison of fuel costs, then, can be made, when such differences of service exist. Yet an oil burner cannot be installed indiscriminately in any heating plant. The greatest care should be taken when it is to be placed in a warm-air furnace, that the furnace proper is tightly welded together. The service man should examine the conditions and have baffle plates set in to obstruct the flow of hot gases and allow them to do more actual heating. There are some difficulties in placing an oil burner in the ordinary steam or hot water boiler, too. The concentrated heat of this burner may cause a worn boiler to crack and burn out. It is a recognized fact, also, that a boiler designed for burning coal will not be more than 70 per cent efficient when equipped with an oil burner, whereas a boiler designed especially for burning oil will develop 85 per cent efficiency. In any new installation this should be taken into account, and the right kind of boiler be selected beforehand.

Arts & Decoration Home Building Service

(*Continued from page 68*)

opportunities for great picturesqueness in planting. In planning this house it was impossible to make the design quite as wide as was needed, so very interesting irregular floor plans were created to meet the problem. In order to gain the desired amount of space, the plans were worked out on a right angle, and this gives an amount of light and sun not to be accomplished any other way.

There are bedrooms and baths on the first floor, as you will see from the floor plan, and rooms upstairs for more bedrooms for family or maids, so that the house can either be used for the small family with two maids, or for one maid and more children. It is worth studying this plan, the arresting. The front one protects the living-room from bedrooms, kitchen and porch, and the back hall enables one to get to bed rooms and bath without using the front of the house.

The house is of stone with slate roof, and the interesting doorway in the Tudor entrance is of oak in Flemish tone, which opens into a hallway finished in Flemish oak. Light walnut would make an interesting trim throughout the rest of the house, or pine done in silver gray.

Book Reviews

MONSIEUR AND MADAME. *Verses by Edwin Dimock, drawings by Louis Glackens.* (Harper & Brothers.)

My own feeling about French genders is a very personal one, so that I cannot easily tell how difficult or how irritating they might be to most people desiring to learn the French language. I was quite young when I began to give wholehearted attention to French genders. I had already learned to speak a little French, to think a little in French and even to read it a little; but the actual structure of the language I had not taken very seriously until one year I visited a very earnest and religious uncle where we had family prayers of great length and sameness. It was during these morning sessions that I took up a very thorough study of French gender and am proud to say that I mastered the subject.

But to those many young people who do not take part in family prayers or who may like having them, there must be another way of learning French genders, and it seems to me that the most amusing and delightful way, outside of family prayers, is set forth in a volume called "Monsieur and Madame" with whimsical drawings by Louis Glackens showing all feminine genders in feminine form and fascinating and witty verses by Edwin Dimock in which your personal interest is captured by genders, and even an emotional response aroused.

The purpose of this book, of course, is to help young people to understand the baffling different sexes of French nouns, and it seems to me that once the verses in this book have been committed to memory and a reasonable time has been spent in studying the seventy or more quaint drawings that one will always know the gender of any of the ordinary things so amusingly set forth. How can one ever forget that "bottle" is feminine after reading a delightful little verse which tells you that *La* Bouteille (the bottle) may hold sugar syrup, but also that it may contain bitter medicine. And when you find a table (feminine) asking an umbrella, what in the world the umbrella is going to do with the cake (masculine), which is being carried about on the table, it seems to me you will always think of *La* Table and *Ce* Gateau. And that delightful picture of the arm (masculine) asking the leg (feminine) for a dance !

The sketches are all very cleverly drawn and the verse is not only amusing, but so simple and gay that it would easily attract a child's fancy, and being in French, the book becomes not only a lesson in French genders, but an amusing way to study French. What would a child enjoy more than the thought that "Madame the Hand," never starts on a journey without taking her five children, the thumb and the four fingers?

M. F. R.

ANGKOR THE MAGNIFICENT. *By Helen Churchill Candee.* (Frederick A. Stokes Co.)

A very gifted author of books on decoration Helen Churchill Candee took a trip to Cambodia and brought back a most fascinating description of the splendor of the ruins of an ancient city called Angkor.

"A race arose from obscurity, it built the most marvelous edifices of Asia, it was subjugated and it disappeared and its gift to the world was smothered under the jungle; the buildings and the people were forgot. That is the tale in brief."

But it was discovered that a Chinese Ambassador visited Angkor between 1295-97 and left a diary noting minutely its splendors; he was stirred by the wealth, particularly the gold which enriched the statues, the temples, the towers and the masses of jewels heaped on the supple yet languid beauties of the court.

"A part of the palace where, on raised dais, sparkled the jeweled beds, and a palanquin of gold, rendered charming by banners and fly brushes all with gold handles."

About four score illustrations give a very clear idea of the monumental ruins, the craft and perfection of which are superior to those of the same period in India.

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Helen Churchill Chandee has written a book full of beauty and love of the things discovered; she makes us see the present wonders and revives the past with her feminine intuition, her fervid imagination and her exquisite taste, the result of years of study in the decorative Arts.

The civilization of ancient Cambodia a mixture of Malay, Hindoo and Chinese, ruled and conquered for over a thousand years, during which time the Khmers prospered, and created incredibly magnificent temples, living a life of great luxury, when France, England and Germany lived in the dark ages and two centuries before the discovery of America. Luckily for us the French got possession of the ruins from Siam and have sent an army of experts, archaeologists, orentalists, artists, foresters to uncover, decipher, recreate and protect the wonderful past. Angkor will rival Mexico and Egypt in its interest to the world at large.

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Dramatica Dionysiana

(Continued from page 62)

"leaden rule of fear thy neighbor as thy self." And so Dion, the poetic, supersensitive, religious man, hides behind the carefree, sensually satyric mask of a youthfully lusty human Pan.

Brown and Dion are childhood chums, the sons of two partners engaged in a contractor's building business in a large Connecticut city. Brown is the good boy, the good son, limited, healthily stolid. Dion is "difficult"—a dreamer, straining at the embarrassing prison bars of a mother's blind adoration, and the limitations of a world of dogmatic thou shalt nots. Both men love Margaret, a pretty, average girl in the high noon of adolescence. But Margaret loves the Pan mask of Dion, assured, reckless and domineering. Twice in the play Dion, who wants her to love his real self, shows her his own face beneath the mask, but Margaret recoils in terror from the strange, spiritually helpless face. She never sees it again. It is the mask that she marries. Seven years later the Pan in that mask has taken on a Mephistophelean glint. When his father died, Dion had sold his share of the business to Brown, gone abroad with Margaret, and squandered his estate in a mad, frenzied debauch when he realized that he could not paint. Now, back home, he is a failure, with a wife and three children. Margaret, still passionately in love with the mask, is, nevertheless, apprehensive and worried. Life, for her, must be a certain, obvious puzzle, and, if she must drift, impossible without even a drab anchor. Her purgatory of uncertainty, however, is solved by Brown, who by plugging the traditional road, has become a reasonably successful architect. But he is in need of an artist to twist his Graeco-Roman cow barns into palatial palaces, and is anxious to have Dion as his chief draughtsman. Through Margaret's eager intercession, Dion accepts this position as his final defeat. Another cycle of seven years passes and Dion's enforced worship at the altar of Brown, whose success has become imposing through Dion's fetching designs, has darkened his Pan mask into one that is wholly Mephistophelean, embittered, dissipated and creased with a cruel ironical grimace. "When Pan was forbidden the light and warmth of the sun he grew sensitive and self-conscious and proud and revengeful — and became Prince of Darkness." That is Dion's own explanation. His real face, nakedly exposed as he plays at cards with one Cybel, has aged frightfully, and is held taut by ascetic lines born of a torturing loneliness.

This Cybel was a woman common to all men until Brown, jealous of her devotion to Dion, acquired and supports her with reasonable sumptuousness as his mistress. But Cybel's devotion for Dion increases rather than diminishes. It is she who explains to the questioning Brown that women love Dion because he is "alive." This earthly counterpart of *Cybele,* the Phrygian earth mother of the gods, is the one creature in his whole life who has given him understanding, and before whom he can sit unmasked and at peace. Finally, unable to bear life in a dead world, Dion dies in the arms of Brown, who, always having hopelessly loved Margaret, goes to Margaret in Dion's mask. But though Margaret is made happier than ever before, Dion in her eyes having mended the wounds of his dissipation and bitterness—and thus returned to her as the strong, golden Pan her memory of their first months together shiveringly embraces, Brown is tormented, finding that sweets meant for another are sour. This ancient desire to be loved for oneself begins to cut enormous furrows across his once placid face, and so he, too, dons the contented mask of a successful, good man. But the nerve-racking existence of being three men, Dion's mask, Brown, and Brown's mask, proves too much for Brown, and, in a moment of madness, he tells an astonished committee, come to congratulate Brown on his plans for the local cathedral, that Brown is dead. As Brown is wearing Dion's mask, the committee finds only Brown's mask in the room where Dion is supposed to have murdered him.

I have gone to the pains of recounting, quite incompletely, the surface outlines of the action to indicate that Brown's transition into the mask of Dion is not, as some local Gabriels have been trumpeting, an arbitrary trick, but an inevitable and integral step in the completion of the play's thematic design.

How else was O'Neill to illuminate the fact that the world in which Dion lived was masked to him, and he to it? What could be clearer than Cybel's remark to Dion, after he expresses his hatred for Brown at one point? "But you like him, too. You're brothers, I guess, somehow. Well, remember he's paying, he'll pay—in some way or other." And as Brown is dying she calls him "Dion Brown." Moreover, nothing could have been more luminous than the touching yet grimly poignant moment in the epilogue when Margaret, removing the mask of a sweet-spirited mother of three grown sons, speaks to the mask of Dion, which she holds upraised over her lips, promising it that while she lives she will love and treasure the memory of Dion, a man she has never known.

Some doubt has been expressed

(Continued on page 98)

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Dramatica Dionysiana

(Continued from page 96)

by one or two knights of the press as to the plausibility of masks in general, and of Margaret's not recognizing Brown in the mask of Dion in particular. Surely, to compound a commonplace, no one will deny that the modern flapper wears a mask. Furthermore, if plausibility is to be the test of poetry, then the newspapers which skim the surfaces of life with gigantic streamers of type, are pulpy chalices of poetry, and Edgar A. Guest is a poet. Who shall say what shape the artist's vessels of created beauty may take, whether it shall be a serene Greek vase, a subtle Chinese goblet, or a rude crock? The free task of the artist is to create vessels containing whatever beauty he can mine from life to slake his own intolerable thirst and the dryness of a spiritually parched world. This Eugene O'Neill has done in his own inimitable fashion. With savage humor and a curious mixture of love and hate, he has beaten human metal into unbearably recognizable human lives. There are a few moments in this great play that drift off into commonplaceness, and one satirical situation is in an obvious strain, but these dry moments are drowned in a torrent of wisdom and tenderness. It is a commonplace to say that O'Neill is the sun of our dramatic firmament, let me add, therefore, that "The Great God Brown" reveals that sun rising to heights he himself has never attained before.

I thought that the production was the best that could be expected in our theatre. The play presented enormous difficulties and Robert Edmond Jones, as the director and the scenic designer, met them splendidly. The sets are direct and illustrate the lives of the characters, and their growth with interpretive precision. The drab, odorously colored wall of Cybel's room, for example, becomes a rich flowery design, as though the room has a luscious bodily bloom, when Brown takes the place of humanity as her rich protector. If the acting was not always moving, and sometimes was too noticeably without depth, it was always intelligible. Pantomime is an art not even the great playwright can introduce into the pretty gifts of actors, hence an added reason for the use of the masks, which, incidentally, were admirably fitted to the characters of the play by William Stahl and James Light.

One way of realizing the stature of "The Great God Brown" was to see the other two works concerned with more obvious aspects of the Dionysian theme: Werfel's "The Goat Song" at the Guild Theatre, and Strindberg's "The Dream Play" at the Provincetown Playhouse.

Aside from the fact that this latter play was not helped by the production given it by the Provincetown group, it emerged a wooden chest of familiar old saws, grating, rusty, and without teeth. Certain critical detectives have submitted reports that O'Neill has drunk deep of the Scandinavian dramatic theology, but it was amazing, and to this observer quite unexpected, how immeasurably superior the prize pupil was to his alleged master. In the Strindberg play, the daughter of Indra, one of the many single rulers of the world's destinies, descends into this world and learns that its life is rotten and evil, that man is a lonely, suspicious creature, nourished on lies and hatred. Nevertheless, though these discoveries are academically uncontrovertible, they are not entirely unexpected. In fact, the argument, as Strindberg presents it, is an old one, and only scrapes surfaces. Neither do the actors in this play surprise any one. Mary Fowler, as Indras' daughter, was an excellent inquiring reporteress.

Though "The Goat Song" was somewhat clumsily produced by the Theatre Guild group it was a more satisfying production than the Strindberg piece from which much of the current *expressionismus* jerkily flows. Allegoric expressionism is the method of this lurid Dionysian melodrama, despite the cautionary alarums in the program to the contrary. Goat songs, as you may have suspected, were born of the satyric worship of Dionysos and his goat-like followers, and these goat song choruses gave birth to what the Greeks, it seems, called "tragodia" and thus to what we call tragedy. The "goat song" of Werfel, however, is sung in the legendary Slavic countryside beyond the Danube, which in 1790 was in vassalage to the Turks.

Into the home of the peasant squire, one Stephan Milic, of this countryside, is born a strange being, a mixture of brute and human. Terror and pride persuade Milic and his wife, who cannot understand how such a beast could be born to their healthy Christian blood, to hide it in an outhouse. Meanwhile the mutinous murmur of the landless folk on this countryside begins to swell until the whole little world seems to be an echo of universal disaster. By the time the Milic half-human beast has grown into a monster, the sky of that world threateningly mirrors the shadow of this huge army's discontent. Hungry and cold, they listen greedily to the legends of an old Bogoboj, a believer in the old gods. When the hidden creature escapes, this outcast army, led by Juvan, a student-revolutionary, goes to worship it in the holy house of the Greek Christ where the captured creature has been im-

(Continued on page 100)



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(Continued from page 54)

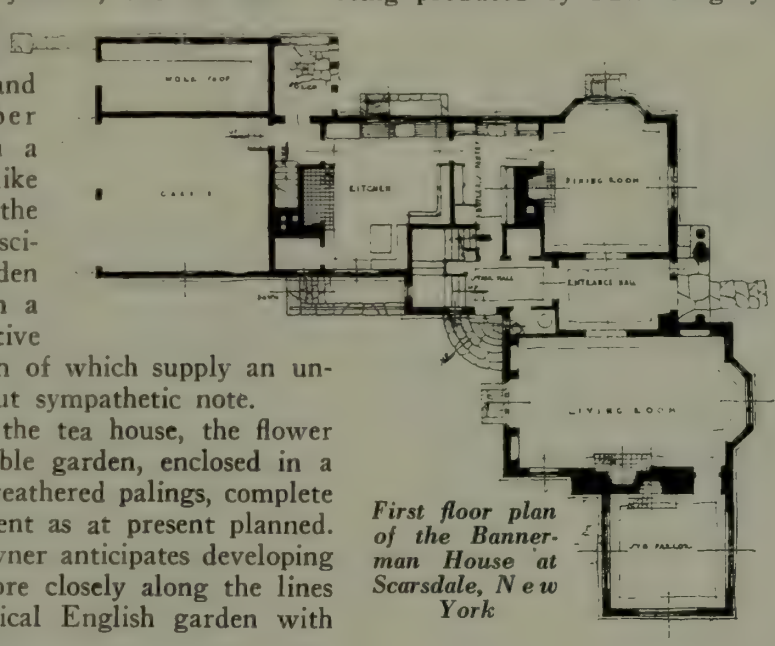


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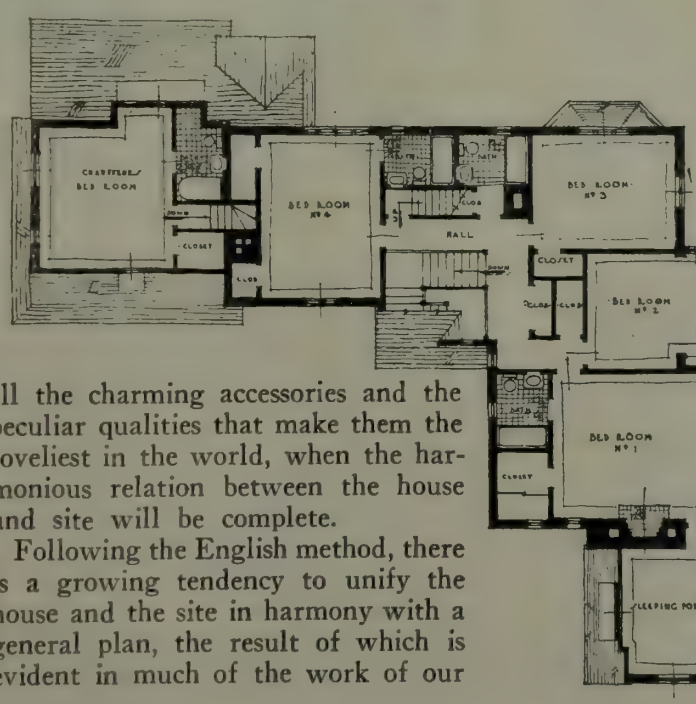
steps of piquant appeal, lead from the garden entrance to several interesting objectives, one an adorable tea room, built of brick and half-timber work, with a slate roof, like the house; the other a fascinating garden pool, set in a grove of native cedars, both of which supply an unexpected but sympathetic note.

Beyond the tea house, the flower and vegetable garden, enclosed in a trellis of weathered palings, complete the treatment as at present planned. But the owner anticipates developing the site more closely along the lines of the typical English garden with all the charming accessories and the peculiar qualities that make them the loveliest in the world, when the harmonious relation between the house and site will be complete.

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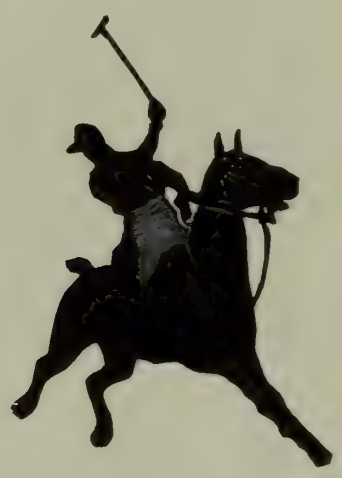
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Dramatica Dionysiana

(Continued from page 98)

prisoned behind the altar. If there had been dancers among the enormous company that crowded the Guild stage, Stravinsky's "Rites of Spring" would have been a superb accompaniment to the orgiastic outburst of all the repressed lusts and longings which are released by the bacchanalian worship that precedes the terrifying vision of the creature, as its black, hairy shadow strides against a paling sky. For the creature is never shown on the stage. Werfel knew that the imagination could do much better than an actor. But this shadow is more than enough, for when it leaves the sky the heavens seem to be dripping blood, and the cries of this pitchfork peasantry as they pursue their lusty worship of Pan take on bestial sounds. The world seems a tortured and exultant animal, rending itself in the pleasurable agony of release. When Juvan manages to iron out a temporary calm over his frenzied followers, he dares Stanja, the betrothed of Milic's other son, Mirko, to go in to the creature behind the altar, a sacrifice traditionally demanded by the gods according to Bogoboj. Stanja, wounded by Juvan's indifference to her advances, makes the visit albeit pettishly.

Thus the satyr seed which Werfel believes is the inevitable heritage of human nature, and which breaks the traces when civilizations become oppressive and hide-bound, is preserved through Stanja. The philosophy of this play is not, as some argue, obscure, but, in a creative sense, nonexistent. Werfel's argument that a revolutionary laxative is a brutal but certain method of cleansing a social order of economical and spiritual oppression has been the immemorial credo of all revolutionists, and is better put by Ernst Toller, a German colleague of the Austrian Werfel, who does not disguise his Communism. But as spectacle Werfel's play is a stunning picture of that mythical world. The sets by Lee Simonson, and his lighting of the play were distinctive and thrilling. The acting, not so thrilling, was provided by Lynn Fontanne, Alfred Lunt, Dwight Frye, Blanche Yurka, Albert Bruning and Edward G. Robinson.

Since Nietsche's name has been invoked to further enhance the production of "Carmencita and the Soldier" at the Jolson Theatre by the Musical Studio of the Moscow Art Theatre, I make brave to announce that I found no traces of his influence. In fact, in their rearrangement of Bizet's "Carmen" it seems to me that the zealous Russians went out of their way to ignore just what Nietsche liked in the old opera. When Nietsche was having a "hate" on his friend Wagner, the music of Bizet seemed to him to be less sanctimonious and certainly much more restful. In place of the Wagnerian chill there was the sunny warmth and languor of the Latin countries in Bizet's music. Now while the production that the Russians have made out of this sawdust opera has much to recommend it, one must say that its gay moments are few. Just the word which Nietsche used to distinguish Bizet from Wagner—"perspiring" is frequently thought of in the strain of the Russian actors and the production generally. Nevertheless, judged as a production in its own right and without any relation to the older Carmen, which has some fine light music, "Carmenita and the Soldier" is a good show. Ensemble and simple scenery, the two priceless virtues of this troupe, are here almost to excess. Rabinovitch, the scenic designer, has a vast framework that, at first glance, resembles a neat scaffolding, but which subtle lighting soon makes an intrinsic, dramatic undertone of the play. The chorus, clad in patternized Russo-Spanish costumes, makes the rhythm of the play. It, rather than Jose or Carmencita, is the actor. Such a method has stylistic intensity, but it is a method, albeit fresh and exciting in our theatre. One must mark down one failure for the "synthetic theatre" as M. Dantchenko calls his troupe, the arts of dancing and music have not been synthesized into it.

Karel Capek's "The Makropoulos Secret" at the Charles Hopkins Theatre (the ertswhile Punch and Judy, redecorated and more attractive) is the obverse picture of Bernard Shaw's "Back to Methuselah." The Irish parson, you remember, argued that seventy was the age of infancy, that to accomplish anything at all man required a longer span of life, say 300 years. The Czech dramatist, Capek, however, concludes that 300 years are 230 too many and illustrates his conclusions by attempting to show the effect of such longevity on his heroine, *Emilia Marty* (nee Makropoulos), a great opera singer. Through the aid of a precious formula of rejuvenation (very akin to the one lusciously celebrated in Rider Haggard's "Ayesha") worked out by her father, a learned Greek physician, this woman, Elena Makropoulos, has been enabled to live over 300 years with the body and aspect of an intoxicatingly beautiful woman hovering timelessly within the elastic and sacred circle of twenty-nine years. Under many names, she has been an uncrowned queen in various human epochs that now live, somewhat stutteringly, in the lifeless history books. When the play begins, she has just returned

(Continued on page 103)



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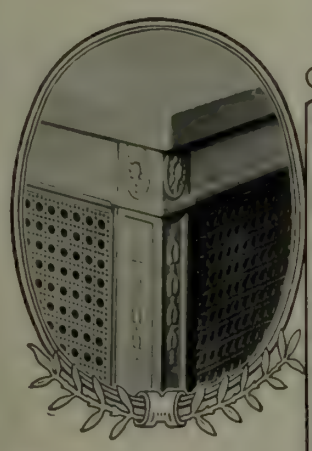
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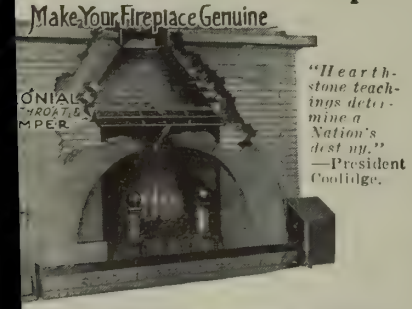
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(Continued from page 42)

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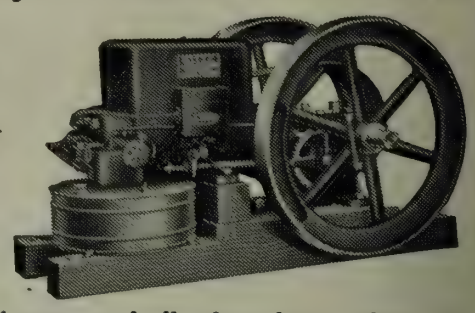
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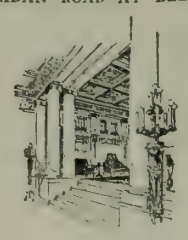


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In the Office

(Continued from page 85)

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Dramatica Dionysiana

(Continued from page 100)

in triumph as a great singer to a Czecho-Slovakian city where, some fifty years before, she had been a great singer under another name. The course of the life that stemmed from her first visit and the ensuing action that develops from her successful efforts to recover the parchment formula of "The Makropoulos Secret" provides the sudsidiary plot. But the theme is longevity. Instead of affording happiness to this woman her 300 years have frozen all her feelings save pain and the fear of death. It is only this fear which keeps her alive. For though her body lives, the countless loves, deaths, and suicides, the repititious wonder, pain and boredom of bearing some forty children, the ridiculous revolutions that always have ended where they began, have killed her soul. Faith, hopes, aspirations, ideals, desire, pleasure, all the hedonistic delicacies of forty, are numbered by the coldest draft, futility. Thus, when the people who make the action of the play are made to realize all this, they refuse her proffer of this secret of immortality. And that, with some humor and excitement, is M. Capek's answer as to the desirability of longevity. His philosophy is rather translucent, but it possesses a certain cultural common sense which has suggested itself to the manufacturers of platitudes for at least 6,000 years. Miss Helen Menken does all that is possible with the difficult and somewhat ludicrous role of this beyond-good-and-evil creature. She suggests quite simply this woman's age and youth, beauty and fascination, and thus restrains this play's, at times, somewhat burlesque tendencies.

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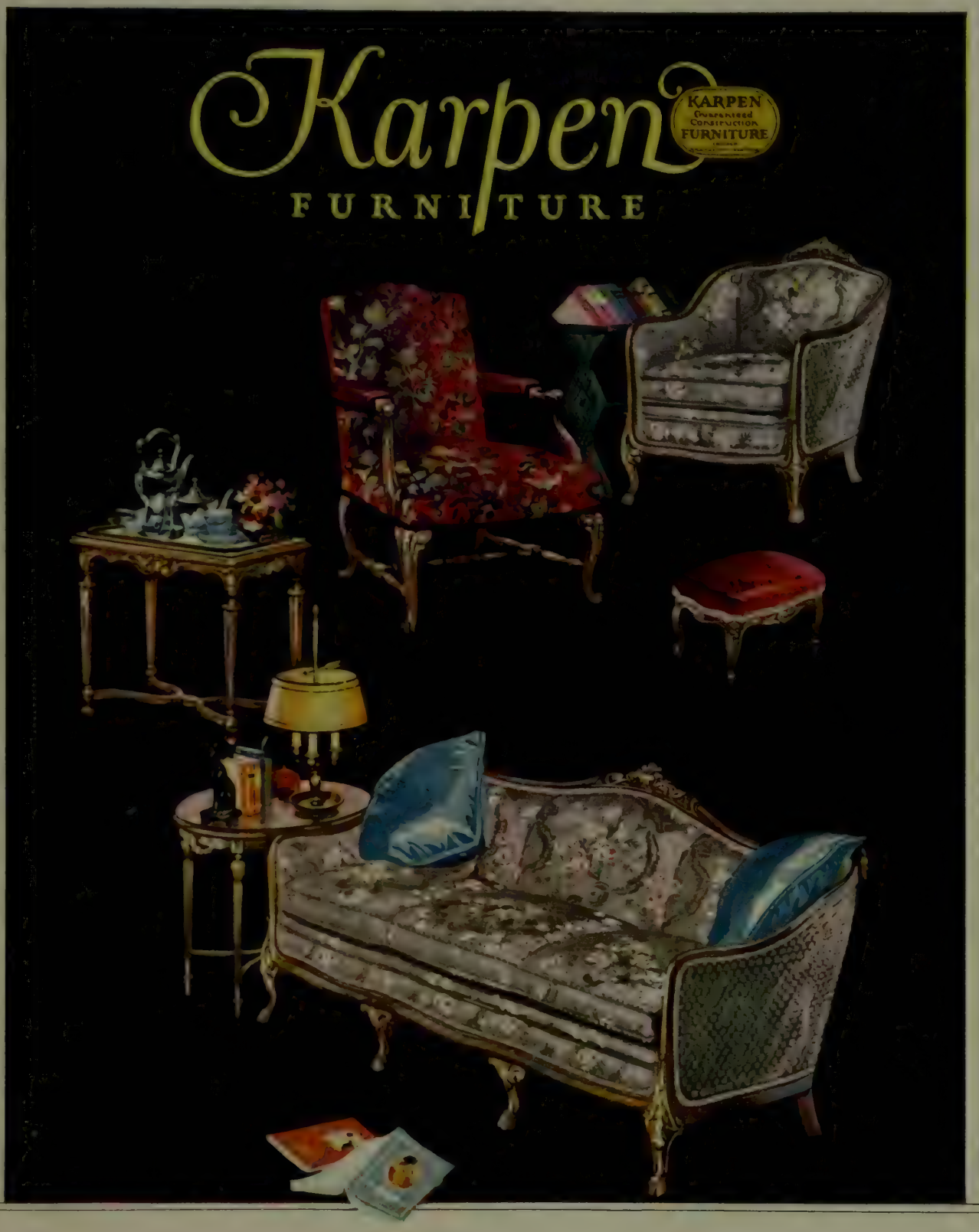
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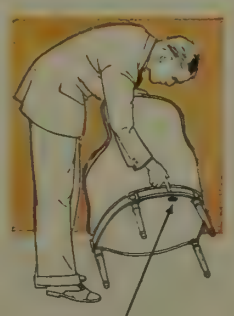
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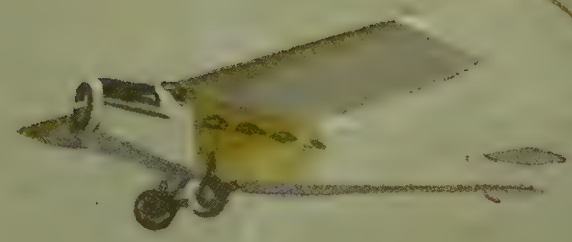
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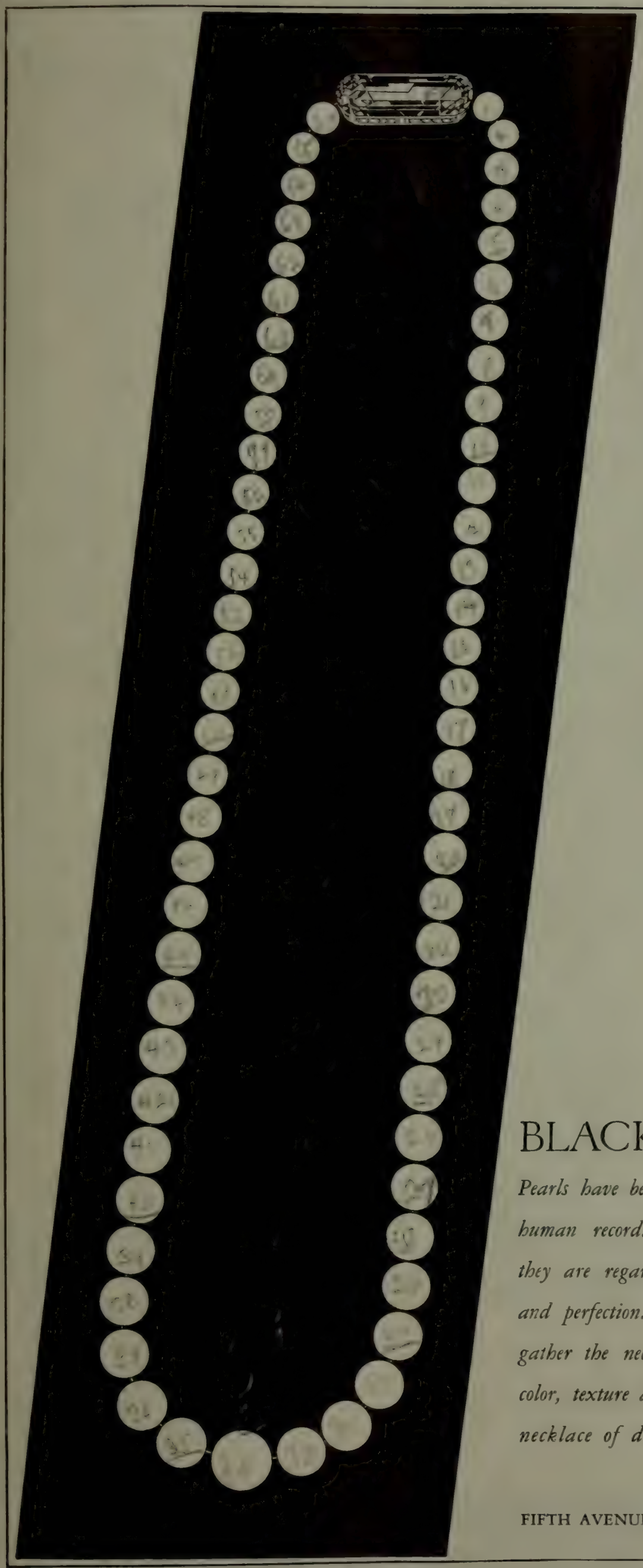
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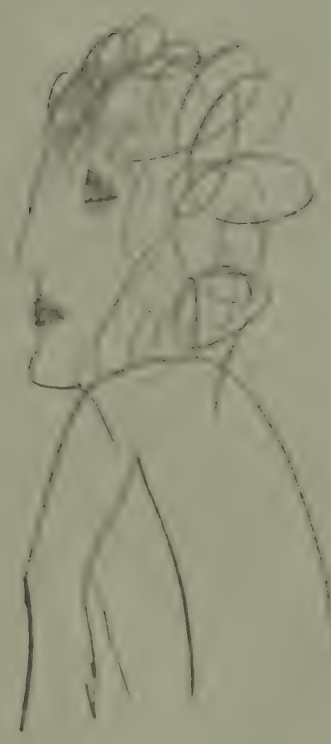
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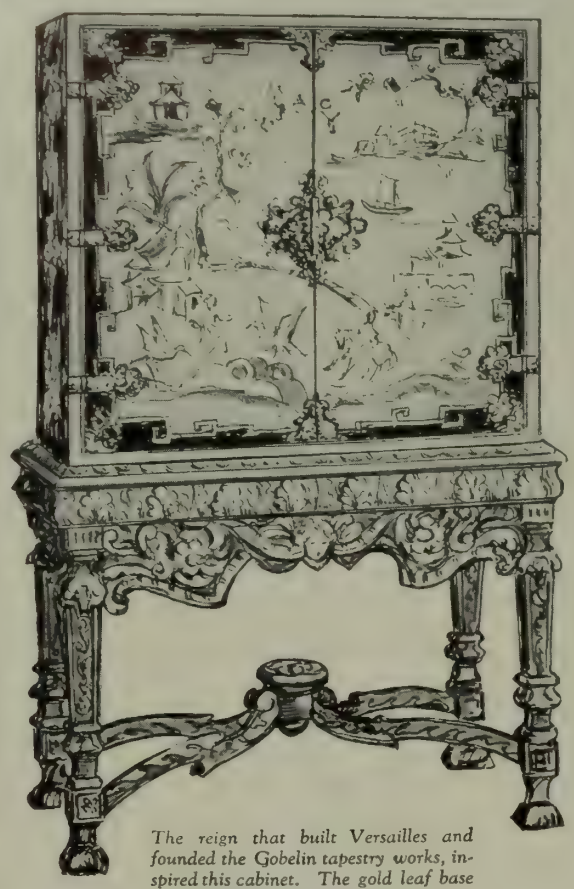
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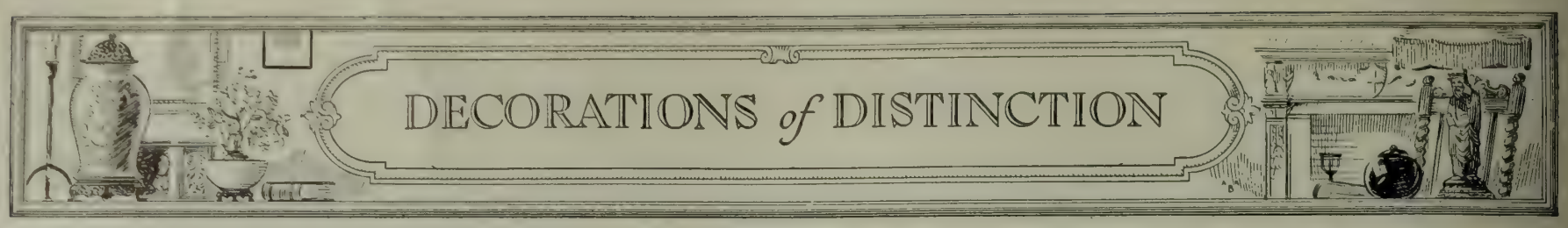
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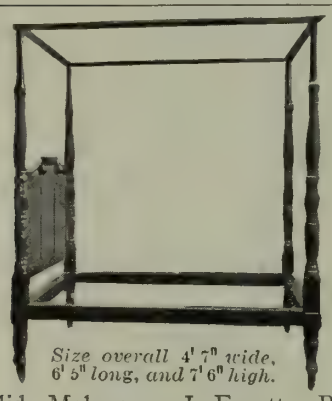


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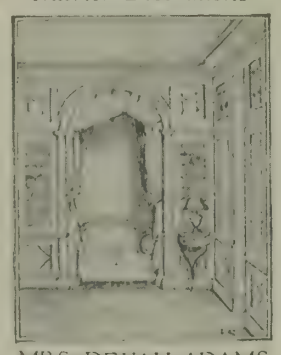


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In the C. Vandevere Howard shop, the interest centers in things English. Here are many fine examples of the early cabinet makers in sofa tables, drop leaf, claw and ball foot Chippendale tables and a yew tree gate leg. Chippendale dumb waiters with folding shelves and brass galleries, that have become popular in modern use, to stand beside the tea table, are also in this comprehensive stock, together with wing chairs of 1740, a Bible box of 1723 and a Queen Anne corner cupboard of 1720; low boys, Old World globes, toilet stands, mirrors, a painted wardrobe dated 1742 and a quaint Swiss bed with four painted panels of a somewhat later period.

Dating from the XVIIth century is a William and Mary walnut armchair (1695) and a Jacobean two-part chest of drawers (1690). The children's Windsor back chairs with rush seats and spindle and solid back rockers are quite irresistible. Among the smaller objects, which include a variety of tea caddies, those with rolled paper ornamentation, of the period of about 1780, such as is illustrated, represent a lost art. *(Cont. on page 16)*



Leather covered XVIth century Italian jewel chest with original lock; altar candlesticks of gilded wood and wrought iron and XVIth century Venetian mirror, 15" x 24". Courtesy of Emilio A. Bertoni



Queen Anne walnut box, 9" x 11½" x 7½", with false bottom and six secret drawers. Copper lustre pitcher; 11" pewter tankard and tea caddy with rolled paper decoration. Courtesy of C. Vandevere Howard

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Spanish pino wood coffee table, 17" x 25" x 15½", with drawer and pineapple carving. Talavera coffee service, comprising a coffee pot, creamer, sugar bowl, six large and six small cups and saucers, in blues, green and yellow. Courtesy of George W. Funk

In the shop of George W. Funk, filled to its capacity with treasures of the old world, there is a preponderance of Spanish furniture, in which tables play a conspicuous part. Among these, one with an elaborate stretcher of ornamental ironwork and two sliding drawers, decorated with cut-out wrought iron motifs, is of unique interest. The smaller coffee tables, of about 1600, some with drawers and many showing Moorish details, serve a popular use as sofa stands. Old velvets, brocades, church vestments and alabaster vases, convertible as lamp bases, form a group of attractive accessories.

Included in the Italian furniture are marquetry cabinets, walnut chests of drawers, tables, rush seated chairs for children, and many colorful examples of painted Venetian furniture, so desirable for the country house. A large supply of garden accessories are also available in Italian marble garden seats, tables, fountains, old stone and marble wall ornaments of fruit and flowers; iron grilles, Spanish and Italian gilded tin and iron lanterns, for inside or outdoor use, and old monastery bells and brackets.

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(Continued on page 18)



Pair of gilded wrought iron giardinetti, suitable for table, mantle, or side wall use. Lamp of Celadon colored pottery with raised ornamental carving and chased bronze mounts. Chinese self-toned silk shade over rose with jade finial. Courtesy of Fontaine, Inc.



Set of pale green Venetian glass, comprising a center compôte, candlesticks that become compôtes, when reversed, and bulb vases. Tulips of colored feathers. Silver cloth runner, 18" x 40", with Bavarian worsted embroidery. Courtesy of Adeline de Voo, Inc.



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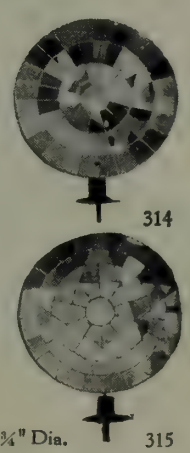
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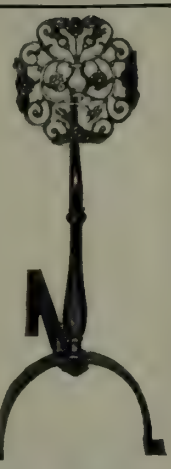


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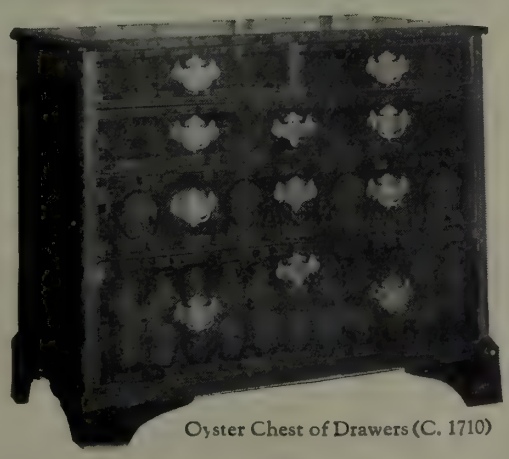
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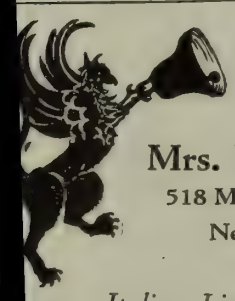
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PLAZA 6777

The many dainty things a woman wants about her, of exclusive design and yet at reasonable cost, are not always to be found, yet Adeline de Voo has successfully solved this problem in the charming things she has to offer. Here are the most fascinating potteries for table use and Austrian glass, included in which are goblets of bubble glass decorated with a black tracery that adds to their delicacy. A garniture of modern Austrian pottery, in which a Sultan with a harem favorite forms the center group and two colored attendants the side figures offers an amusing variation of the usual table decoration. A pair of gilded horns of plenty sconces with three candle brackets are also unique in wall decoration as are a set of six Italian gouache landscapes. A painted ship panel, taken from an old Dutch house, and embroidered pictures in silhouettes, is distinctly modern in treatment.

The Closet Shop reflects an added charm with its new setting, where general house decoration has become an important feature. Aside from the treatment of closets of all types and sizes the decoration of nurseries and bath rooms is being given especial attention. With this in view, a model nursery carried out in rose and pink chintz with pink organdie curtains and painted furniture of original design makes strong appeal. A bath room, equally charming, for adult use, is done in green and lacquer red glazed chintz, with rubberized silk, bath curtains and a rug of deep red. The trim and plumbing in green.

The ever important selection of appropriate lamp shades is readily made from those at the Erle



(Left)—Red lacquer smoking stand with porcelain-lined drawer for cigarettes, ashtray and match holder
(Right)—Green lacquer smoking table with tray for cigarette box, glass ashtray and match holder. Courtesy of The Closet Shop

Studios, where the most careful thought is expended in producing shades that will be in complete harmony with a decorative scheme. Where a cheerful effect is desired, those of mottled or eggshell paper, mounted with Chinese or early American flower prints will prove desirable and where a more subdued effect should be attained, the crackle shade with a simple gold banding or the new marbleized paper, mounted on parchment, in any color, and either bound in contrast or having applied gold stars is effective.

Wedgwood prints on eggshell paper with colored bandings are still another selection or mottled paper with English and French coat-of-arms. An adaptation of an old French design, showing dolphins is a pleasing alternate of the ship decoration and old maps, which have become familiar through popular use.



Lamp shade of mottled rose paper with scalloped valances and stars of gold mandarin paper. Large candle shield with English hunting scene, bound in red. Small shields with old New York and early steamboat prints. Courtesy of the Erle Studios

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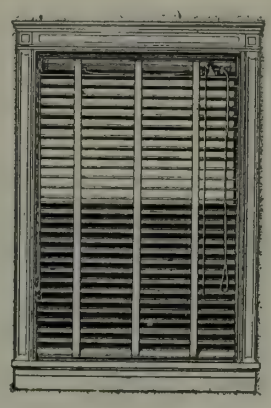
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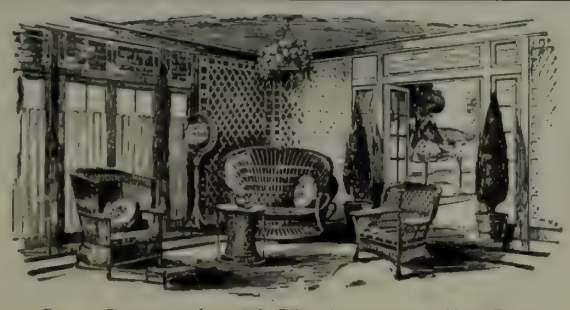
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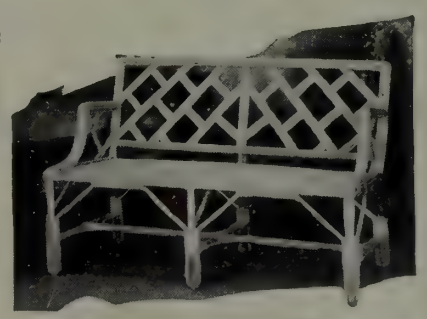
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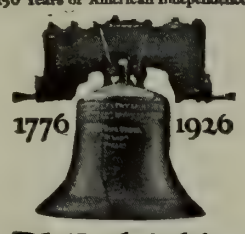
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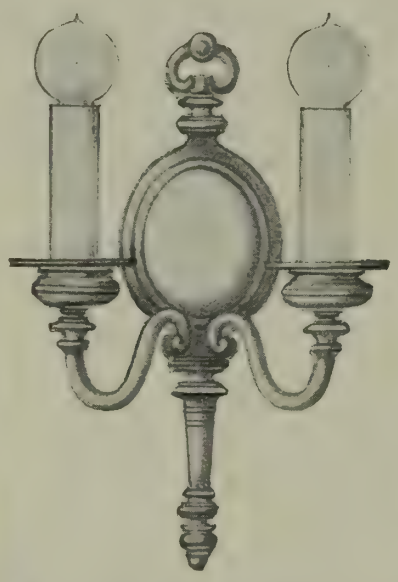
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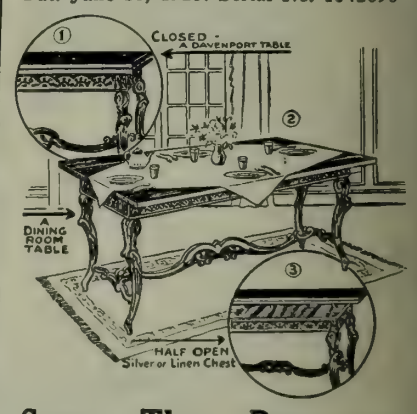
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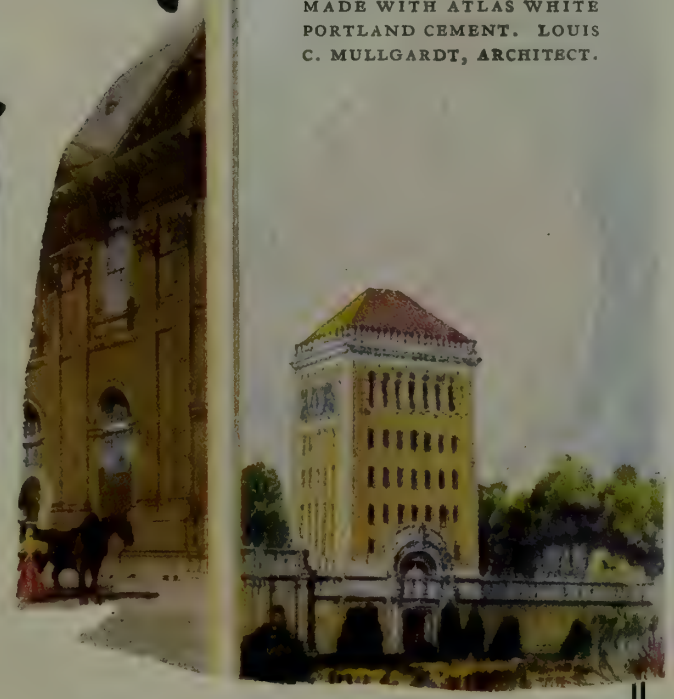
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Addison Mizner, Architect — *Photograph by R. B. Dame*

"The Cloister" from Palm Court of the Ritz-Carlton Cloister at Boca Raton, Florida

APRIL, 1926

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Photographs by Amemiya

Bradley Delehanty, Architect

Brilliant Tunisian tile walls in the dining room, off the Great Hall, form a rich setting for the stately Moorish chairs and Spanish table, and also for Mr. Stewart's rare collection of gold chalices, many of them jewel studded. The priceless kakemono for which the room was designed, hangs to the right of the alcove

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXIV — *April, 1926* — NUMBER 6

A Moorish Castle on Colonial Soil

Cape Centaur, Mr. and Mrs. Glenn Stewart's Maryland Home, Designed in Alhambraic Feeling in Accord with Its Unfamiliar Setting

By HARRIET SISSON GILLESPIE

THE "Eastern Shore" of Maryland, long famous for the ancestral homes of southern planters is taking on a fresh flavor. A new architectural note has crept in, the very antithesis, as it were, of the manorial type of the sunny South, yet, strange to say, as compatible with its environment as any of the notable shrines of pre- or post-Revolutionary days, whose box-bordered paths lead down to the edge of the Potomac or the shores of Chesapeake Bay.

The early dwellings, following English or Dutch precedent, have gradually been replaced by various types of Old World architecture and English, French, Italian and more recently Spanish, have been adapted to our needs, but Moorish design has practically no place in our category of domestic dwellings, for the reason, no doubt, that it seemed to be least in accord with our native taste.

But the recent acquisition, in a heretofore virgin field, of a marvelously lovely example of Moorish architecture in Cape Centaur, the Maryland home of Mr. and Mrs. Glenn Stewart, designed by Bradley Delehanty, architect of New York, is indicative of the fallacy of this reasoning, for far from its presenting an incongruous note in the landscape, it is an acceptable innovation and carries with it an air of serenity nowhere so adequately expressed as in the Spanish homes of Moorish heritage, and is superlatively manifest in the Alhambra, in the feeling of which certain unusual details were patterned.

Having the air of the Spanish feudal castle, erected as protection against invasion, a style, by the way, that persisted long after the need existed, the design of Cape Centaur preserves many interesting traces of Moorish elegance to be noted in the engaging roof levels, the light and fragile colonnade, in the belt of battlements about the square tower, and, particularly, in the extreme beauty of the dominating feature itself, suggested by the graceful Tower of the Angels in the Alhambra.

The Glenn Stewart estate, comprising 2,000 acres lying along Chesapeake Bay, has a coast line indented by many arms of the sea, one of which, the Miles River on the east, is a deep waterway, allowing the owner to land from his yacht in his own garden. This stretch of country is generally flat with groups of tall pines and cedars whose dark masses bring into bold and striking relief the salmon-hued stucco walls, the variegated Spanish tiles in burgundy, light red, straw color with a small percentage of dark blue, covering the pitched roofs.

Built of steel and reinforced concrete, the structure partakes of the solidity and strength imparted by the early Gothic and Romanesque designs of French and English cathedrals. The stucco is applied semi-smooth with just enough texture to give the effect of age, but is kept simple in general tones, leaving to the concentration of brilliant masses of color formed by Tunisian tile, striking notes of interest. The joints of the tile are slushed up with cement to give a pictorial effect, but, in particular, to hold them in place, as the house is located in the hurricane belt and subject to severe wind and rain storms which sweep the coast with terrific force.

Mr. Stewart, who has been in the diplomatic service for a number of years, serving successively in Latin America, China, Spain and Austria, secured a wealth of valuable material, much of which is embodied in the structure or is included in the furnishings of the house. Among his wide and varied collection of art objects are antique chalices, not a few studded with jewels; rich brocades and rare textiles; however, in the entire group none is of greater import than the priceless kakemono Mr. Stewart brought from China which now hangs on the wall of the great hall, and for which this majestic apartment was, to all intents and purposes, designed. Its history involves a tragedy, for it took the entire lifetime of the weaver to complete it and he lost the use of his eyes in the process. Being an Imperial treasure, it was naturally difficult to bring out of the country and not until two years had elapsed was it possible to do so.

Cape Centaur and its appendages is not easily comprehended at a glance for the several groups of buildings, the two important ones ranged about a quadrangle, stretch over a great expanse of territory. The first group, about a mile from the house, is reached by an underground passage or vaulted tunnel; the two other guest houses, one a studio also used as a garden pavilion, with the garage for the main group, are in fairly close contact, while a third group, about a mile further on, includes the dog kennels where Mrs. Stewart raises her famous wolf hounds.

The west façade of Cape Centaur expresses

(Continued on page 94)



Cape Centaur, the Glenn Stewarts' Moorish home on Chesapeake Bay, suggests the grandeur of the Alhambra, which to some extent, influenced the design drawn by Bradley Delehanty, architect of New York



Tunisian tile partially covers the hooded fireplace in the Great Hall, which, with the red lacquer door striped in gold, the Moorish candelabra and Persian rug, strike an opulent note



This magnificent teakwood door with horse shoe arch, decorated with wrought iron hinges and the dado of glazed tile are both features of Moorish origin



Gothic feeling is expressed in the magnificent Spanish bookcase in the library alcove, in the carved ceiling of ecclesiastical origin and in the circular English desk



The coupled arched windows in the tower bedroom are characteristic of Moorish style, as also the great intricacy of detail in the leaded glass design

A Lady's Virtue in Harlem

An Excursion in Current Drama's Darkest Delights: Puppy, Virginal and Dark, Disorderly Love's Wisdom Teeth Gratingly Synthetized in a Brittle Nirvana

By LOUIS KALONYME



Photograph by Alfred Cheney Johnston

(At the left)—Maxine Wilson at present playing in the new 7th Annual Greenwich Village Follies

Photograph by Alfred Cheney Johnston

(At the right)—Teddy Gill who is also playing in the Greenwich Village Follies, at Chanin's 46th Street Theatre





HARLEM: a segregated suburb given over to the dark dreams of yellow, bronze and chocolate blue-black beings, graceful creatures strutting languorously, grinningly and softly through New York's jerky, tumultuous, metallic rhythm to the siren moan of the saxophone, the brass voice of the negro grained with the luscious loam of the mellow soil through which it has pushed its burthen of song—the primitive outpouring of barbaric blues (*"Yo brag to women I was yo fool"*) and the intimate communion with the neighborly "Lawd" of the glowing spirituals: a dazzling night world of wild, dexterous dancing to the shuddering heat of baptized tom-toms, the hesitant, time-missing counterpoint of rolling white eyes, swaying shoulders, and patent-leather feet languidly lurching from side to side as brown hands beat out a monotonous, hypnotic rhythm which grows faster and faster until it races into an unbearably breathless crescendo.

Mr. Belasco's "Lulu Belle" at the Belasco Theatre is a melodramatized digest of this colorful world, the glamorous mixture of reality and ginny icing which I have fabricated from the literature (now gospel) compiled by white savants who like myself have made fashionable nocturnal pilgrimages to the smallish sweatshops of "the Dance" along San Juan Hill. It is with the sexual misadventures of one of the lusty ladies who provide the momentum, for green dollars, of those grottoes that this confection is entangled.

For it is as confectionery that this play must be considered. The white world is so determined to cherish the negroes as the permanent primitives of a peppermint-stick prison of blackface joy that it accepts hilariously as characteristic humor the ancient gags and vaudeville grimaces, largely concocted by professional white writers of "wows" and wheezes. Thus "Lulu Belle" is an entertaining, sure-fire circus of the high lights and tasty shadows of this dark, lustrous surface world, with just enough of the elements of verisimilitude to make it seem real. Though the realistic Mr. Belasco cannot be literal enough when a gritty street, its corner saloon and grimy houses hung with cluttered fire-escapes of wet clothes, food, rubbish and vituperative viragoes, must be shown on his stage, he is too astute a showman to offer an actual black beauty of that lush world. Instead, he offers Miss Lenore Ulric, made seductively dusky by a fetching coat of ochre grease and lavender-toned powder, diaphanously revealed by a tactful covering. The real thing would be too elementary, too barbarically healthy. So, despite the silly cries of filthy vulgarity which have made this play a prodigous success, Mr. Belasco presents what is really a white woman, accoutred with the circuitous crudities of aphrodisiacal dress and verbal images that pass for tantalizing *finesse,* enjoying the apparent sexual freedom of a black daughter of joy—in fine, a green-hatted Carmen of San Juan Hill.

Rabbits' feet, lucky dimes, dream books, a snatch of bawdy blues, a grinning strut, a jazz band stripping sound of its cultural polish and inspiring an impromptu bacchanalian ballet of furtive caresses in the all-possible

(Continued on page 74)



Photograph by Muray Studios

(Above) — Phyllis Povah at present playing in "The Virgin," at the Maxine Elliott Theatre

Photograph by Muray Studios

(At the left)—Irene Delroy, singing and dancing ingenue in the Greenwich Village Follies

Photograph by Muray Studios

(At the right)—Sara Sothern in the comedy, "Mama Loves Papa," at the Forrest Theatre



An Italian Villa In Urban Setting

In the Utter Charm and Naivete of the Adaptation of an Essentially Italian Style of Architecture to American Surroundings Lies Much of the Success Achieved in This Delightful Southern Home

By JANET HOWISON MARSH

WHILE the Italian villa offers an inviting choice of architectural subtleties to be drawn upon in translating the style, it needs a discriminating taste to bring its many winsome factors together in harmonious relationship, particularly so when the idea is evolved within the limitations of a city lot, as is the case of Mr. and Mrs. J. Scott Parrish's enchanting new home in Richmond, Va., designed by William Lawrence Bottomley, of New York.

In his solution of this peculiarly difficult problem and the creation of a quite perfect Italian villa on a diminutive scale, Mr. Bottomley achieved a noteworthy success, for, from every angle the house is eminently lovely and satisfying. The joys of the exterior are manifold; the pleasing proportions; the perfection, one might almost say rhythm, of detail, is enthralling to a degree and the color equation, suggestive of sunny Italian skies and the lapping of blue waters on sandy shores, with the staccato note of wrought iron in balcony and grille, reminiscent of the flavor in its own native environment.

The soft, salmon pink walls clothe the house in a vesture of perpetual sunshine. The pleasing casement windows, diminishing in scale at various heights; the interesting cornice that breaks the walls into pleasing proportions and the rich glossy masses of rhododendron, magnolia, yew and box of the planting, silhouetted against the warm pink stucco, with the grey green of the shutters and the vivid blue of the entrance gates all serve to place the house in the class of an artistic composition.

Flanked on the west by a walled driveway, entered through antique blue gates, studded with wrought iron nails, an inner courtyard and the main entrance is reached. Here a classic Italian doorway, having a wrought iron grille set in the arch and such other alluring details as small scale windows on either side, masked by extraordinarily lovely grilles, with an adorable wrought iron balcony above, is the dominant feature.

Great box wood bushes guard the doorway and a fascinating variety



(Above)—A limestone staircase rising from the foyer constitutes one of the most superb features of the interior treatment. With the balusters of ornate design spaced far apart and connected by a red velvet rope, the effect is entrancing



(Below)—A charming Italian Gothic balcony, jutting out from Mrs. Parrish's morning room vies in architectural importance with the segmental arched entrance, the spandrel filled with old Italian ironwork

of Spanish terra cotta flower pots filled with yucca lilies are scattered about, to which the gaiety of the antique red tile roof of the one-story library extension forms a delicious color combination, a preparation, as it were, for the architectural and decorative beauties within. An inviting foyer shows triplicate arches, low and broad, opening to the drawing-room, dining-room and library, while gracefully rising from it is a staircase of unusual grace and charm. Not only is it lovely as to architectural proportions, but exquisitely designed balusters of wrought iron, spaced very far apart and run through with a crimson rope lends it a cachet of style and elegance quite in harmony with design.

Throughout the house, the walls are the same, treated to stimulate old parchment, quite in accord with the richly beamed ceilings and other fundamental features which supply an appropriate background for the decorative treatment for which Mrs. Parrish's own fine taste is largely responsible. The drawing-room across the front of the house is dramatically lighted by the tall windows reaching almost to the ceiling, hung with curtains of gold-colored damask that cast sunny reflections over the massive wood ceiling, bringing out in decorative relief the rough hewn beams and panels in dark blue and old Venetian red overlaid with delicate arabesques or tracery in gold, to relieve the monotony of the background.

It would doubtless be in the nature of a surprise to the laity to know just how much of ingenuity the modern architect exerts in order to obtain his effects and this applies to the actual craftsmanship as well as to the design itself. To find old wood, weathered to the indescribably lovely tones of silvery grey with the textural quality that goes with it, is Mr. Bottomley's aim and some of his richest effects, notably in the drawing and dining-rooms of the Parrish house,

(Continued on page 96)



William Lawrence Bottomley, Architect *Photographs by H. Bagby*

Not alone the rich color harmony of Mr. and Mrs. J. Scott Parrish's new home in Richmond, Va., commands attention, but the peculiarly interesting proportions, dramatic detail and effective planting lend added emphasis



(At the right)—The picturesque grille work, flanking the main entrance, set in the spandrel of the arch and the Italian Gothic balcony above are characteristic of the architecture in the J. Scott Parrish house at Richmond, Va.

(Below)—The dining room with Gothic blue walls, golden draperies, a hexagonal tile floor such as is used in the Palace of the Popes at Avignon, with 17th century furniture furnish a color scheme of ravishing beauty. Of vital interest is the handsome dark walnut ceiling with hand carved corbels



A Group of Distinguished Rooms

With Special Reference to Interesting Wall Decorations



Arden Studios, Inc., Interior Decorators *Photographs by M. E. Hewitt*

Morning room in the residence of Mrs. Herbert L. Pratt, Glen Cove, L. I. The woodwork and trim in this room is green to conform in color and feeling to the old Chinese wall paper. The mantel is antique wood, black and gold marble facing. The consoles are deep blue and gold with walnut tops. The other furniture is covered in antique blue damask, dull purple velvets and needlepoint. The curtains are changeable gold and mauve gauze

Two views in the dining room of Mrs. Charles Pratt's residence at Glen Cove. The mural decorations are Chinese in design painted by J. Alden Twachtman. There are Chinese figures set in framework for the overmantel treatment



Arden Studios, Inc., Interior Decorators

The woodwork in this charming room is green with moldings of gold. The old English furniture is covered with needlepoint and the curtains are of green and gold silk with under curtains of gold gauze. The rug is taupe colored velvet

(At the right)—This stately Italian dining room, decorated in 17th century antiques, features a refectory table of unusual dignity. Of walnut, richly inlaid in fruit designs, it is accompanied by equally striking walnut chairs, upholstered in Florentine velvet in aged mustard yellow. The cassone, also of walnut, inlaid with marquetry and the sumptuous antependium of Genoese velvet in soft rose complete a superb composition



(Below) — Marvelously lovely is the Italian Baroque bed of the 17th century with rope posts and headboard carved with the arms of the original owner, and distinctive motifs. Against the wall is a rare old velvet panel of Genoese velvet in red, shot through with gold and silver. Flanking the bed on the walls is a pair of remarkably graceful Italian Baroque mirrors of a slightly later date. Convenient night tables, patterned on similar lines, have places at the bedside



New York Galleries, Inc., Interior Decorators

Creating a Home as the Decorator Sees It

The Beautification of the Home Is Best Achieved Through the Expression of the Personal Equation. The Decorator with Insight into Human Nature Is Best Able to Help His Client. Eleventh of the Series

By FRANCIS LENYGON

IF I were to be asked what all the world is seeking, I should without hesitancy say, beauty in the home in particular, that form of decorative treatment that results from the expression, not the repression of the personal equation. And I might add that this new mental attitude toward the decoration of houses is largely in the nature of a revolt against the stereotyped methods so long in vogue, when every home had the appearance of being run through the same mold.

A house is not a home unless it is an expression of the owner's personality. As an illustration of the case in point, there comes to my mind a very delightful living-room I have remodeled for a former United States diplomat and his charming wife. Each has unusual qualities of heart and mind and a host of warm friends with whom they are exceedingly popular. This particular room, an informal apartment, was intended for the personal use of the owners, to which only a few intimate friends were to have access. So radiantly is their own personality expressed in the room; so much are they a part of it that, even when they are absent, their presence is felt.

This is what I mean when I speak of a room being a reflection of the owner's personality, as trite as that phrase has come to be. And I do not think I am putting it too strongly when I say that in this matter of self-expression lies the decorator's success or failure. His mission, as I see it, is to so immerse himself in his clients' characteristics as to be able to translate their artistic inclinations into terms of decorative art.

I am quite sure that whatever success I may have achieved in my profession came to me, not because of any skill of my own, but because I have been a student of people, so I feel safe in declaring the decorator's most important function is to know his clients. Get to know them not casually but well is my advice. Get to be familiar with their tastes, modes of living, their ideals; then give them the service they have a right to expect, and this, in some cases, may be nothing less than the crystallization of a long-cherished dream—a difficult but interesting achievement.



This dramatic composition, glimpsed on entering, is characteristic of the decorator's subtlety in introducing a ravishing mise en scene to rivet the attention and stimulate the fancy

I should say the greatest help that trained people could be to a client is in the matter of proportion and scale. This is a thing from which there is no escape. It is not even a debatable question between decorator and client. A room is right or it is wrong. The client will see the loss of scale after the job is finished. The decorator's mission is to see it before the job is begun.

Nothing should be left to chance, so the next important thing is to get out preliminary designs, in quite a rough state, so as not to use up a lot of money and time by preparing schemes that are never used. I remember when I first came to New York I was appalled to see thousands of dollars squandered in this way. Whatever money is available, it should be used in the actual decoration of the home.

It is necessary to find out very definitely beforehand the client's requirements and then show, in great detail, just how they can be attained with the material in hand. It is essential to know the size of the house, the space, the size of the family, how they live and the money available to spend, and then, from the accumulated facts, weave a fabric that will be in harmony with the owner's tastes and temperament.

And not until then should there be any kind of discussion whatever as to the kind of decoration. This is the last thing to be considered. Indeed, I make bold enough to say the decorator should never decorate in the usual acceptance of the term. That is, he should never inflict his ideas too much on his client. His office, and I cannot emphasize this point too strongly, is to exercise his practical knowledge and skill in a steering capacity. In any case, to sum up the whole situation, the work, when finished, should not resemble a branch of the decorator's establishment, but should, if for a woman, look like a gown built for her. Personally, I should feel it in the nature of a catastrophe if, in a house of my designing, one were to see merely an expression of my taste, rather than a



Interiors by Lenygon & Morant

As elegant as the paneled dining room, carved after the manner of Wrenn and Gibbons, is the delectable vista of the vine clad bay, with playing fountain and al fresco air that brings the country into the heart of town

reflection of the personal grace and elegance of the client. Some people have more or less hazy notions of what they do want, but in such an event, it is essential to build them something that will either develop their tastes or else give them that which, psychologically, you know is the very thing that they are seeking. To me, one of the most dramatic phases of home decoration today is the change in the masculine attitude toward the subject of house decoration. While, heretofore, it has been supposed to be exclusively a woman's province, men have now assumed a share of the responsibility.

With the great impetus given interior decoration in recent years, men had to come into line, for they realize it is a science to be learned and applied to their everyday life. When they get over their first hurdle, it begins to be interesting and later they become fascinated and are eager to master the rules of the game. In many cases, I have known it to give married folk an entirely new outlook on life. One man, prominent in national affairs, once said to me, "Why, Mr. Lenygon, this is an entirely new experience. When I married twenty years ago, I simply called up a department store, said I have taken

(At the right)—An air of dignity and elegance pervades the drawing room of the Philip Gosslers' house, derived from rare art treasures, skilfully assembled. Such priceless decorations as a pair of gilt, carved mirrors, the work of Robert Adam and two 17th century tapestries from the Leverhulme collection are to be noted





An intimate colorful room is the library, built around a collection of 17th century Chinese prints. Keyed to the Oriental motif are yellow lacquer enrichments on the walls with the green and gold tracery of the mouldings

the house and wanted them to decorate it. I had no conception what an intimate personal background that is a veritable part of myself, might mean." This same man would often beg me to stay and go over the smallest detail with him, so enamoured was he with a home that so comprehensively reflected his own individuality. And I might go on ad infinitum, retailing similar experiences, but suffice it to say, I have known it to give a new fillup to life, the creation of a fresh interest, that has worked a complete transformation of the home.

It is a perfectly normal aspiration, this innate desire for more beauty in the home and the opportunity of the decorator to encourage and point the way is unlimited. There is usually a natural inclination to make the home more attractive and more livable, but those less enthusiastic at the outset become thrilled as the science of the art reveals itself and need no further encouragement, but enter into the spirit of the thing with zest. To analyze the needs of one's clients and aid them to attain their ideals is, as I see it, the true mission of the decorator.

(At the right)—In the decorative treatment of the owner's bedroom, the walls of old parchment supply a restful background for the blue damask hangings and the rose hued chintz of the upholstery



Photos by Amemiya

Art's Spring Flowers

Notable Paintings in New York Present Exhibitions

By LOUIS KALONYME

THOUGH the prophet Picasso thunder and our local *Fauves* (all the wild young men up to sixty) applaud, the aesthetic peaks of our contemporary American Parnassus firmly remain familiar hillsides that bloom each Spring with repetitious hothouse flowers whose orthodox odors awaken only a reminiscent satiety. Arthur B. Davies, our Michael Arlen of paint, dresses up dreamy though chaste ladies in sweet versions of the latest and saltiest French fashions in nudes: George Luks reconquers dead worlds of color with melodramatic *bravura,* virtuosic fervor and knockout punches of powerful paint: and the other academic gods pluck hints from the canvases of Renoir, Winslow Homer, Chase and Abbott Thayer.

So it is to the young American artists, who were the raw weeds and awkward heroes of the endless processional of stone and paint in Fifth Avenue's aesthetic halls through February to mid-March, that we must look for the sparkling, passionately acrid visions of the raucous heave and ho of our brittle, febrile, panting America. Not that the ubiquitous foreigners, Brancusi and Sargent and Derain, were missing, but their glories receive a daily polishing, and youth, in this instance, must be served first. The young artists I have in mind are not extraordinary, but they at least do not spend their days manipulating stylistic strokes thus to command a trademark recognition; for life, not paint, is their starting-point.

Georgia O'Keeffe is one who begins with life. The tart contention of George Moore that women always paint in evening dress is shattered—in this instance anyway—by the burning intensity, the nakedly revealed world, of this Texan woman's pure female art. The Marie Laurencins of the arts are creatures of civilized sensations. Their art is not elementary or fundamental but the super-imposed product of the clumsy conventions of a masculine world's butcher-shop realities. It is feline, a sharpened, negative, decorative prison constructed of bloodless moods sophisticated naïvetes, chic costumes set off by cloth flowers, and facial masks of a consumptive pallor with startlingly red, amorous lips. In this rectangular latter-day Watteauesque world, bodies are merely forms to enhance coverings, at best they have a stilted life.

But the art of Georgia O'Keeffe exhibited at Alfred Stieglitz's Intimate Gallery (Anderson Galleries) ripples with luminous colors and the symphonic surge of the earth's dynamic splendors. The world she paints is maternal, its swelling hills and rolling valleys are pregnant with beauty born of a primeval sun. These sun's ray points piercing the human forms of the earth give birth to singing flowers which are fragrant chalices of a distilled golden radiance. Though there are greater painters, no one in America can paint the living quality of flowers and branches and leaves as Georgia O'Keeffe does, nor can color be made organic. On her chromatic color scale, whose tones are individual and inimitable and range from the cold fresh green of the sea's mountains of ice to the orange and red moment before the advent of summer twilight, O'Keeffe plays a grand, maternal music which reveals the shape of the world as a woman sees and feels affirmatively toward it. She strips it bare of the defensive veils of false, feminine sentiments and exposes woman as an elementary being, closer to the earth than man, suffering pain with passionate ecstasy, and enjoying love with beyond good and evil delight.

Charles Burchfield, however, is preoccupied with the face of our own especial American world, its smoke and stench and steel, its dry, inhibited countrysides, its complacent and comfortable crudities. His tactless faculty for discovering the false fronts of American life, though unflatteringly pointed, is nevertheless, exhilaratingly free of sourness or malice. Though Burchfield does not sweeten



"Calla Lily," a painting by Georgia O'Keeffe. Courtesy of Alfred Stieglitz

the drabness of a "Row of Miner's Cabins" neither does he emphasize their spare ugliness. His truth has its own raw beauty, fused with the vibrant, pulsating stream of American life that whizzes by on shining rails, with rushes past little wooden houses in noon sunlight and outdoor coke ovens on cold January days and black bridges ominously dominating cowering clouds and finally disappears beyond a sooty horizon.

It is this sooty horizon which has now begun to engage Burchfield's interest, as his latest paintings at the Montross Galleries reveal. The tight denials which form the foundational framework of the rural villages and the outlying farmhouses, with their unbelievably thwarted and cautious decorations, are passed over in a joyous exultation with mellow autumn afternoons in Ohio, and hilltops at high noon, and sunlight hesitantly coming into stunted woods. Burchfield's brush is fluent without being facile, the struggle of the sun with the clouds is not covered with genteel polish, and when he is being romantic his paint is not heavy and sticky but clean and decisive.

The work of several other young Americans, without being overpowering, shows an equally healthy growth and a like honesty of purpose. H. E. Schnakenberg, whose first one man shown was exhibited at the pleasant new Valentine Dudensing Galleries on Fifty-seventh Street, is a sound artist who knows how to achieve a solid, representational simplicity without murmuring awed amens before the shrine of the French primitive, Henri Rousseau. He displays a light humor in his still lifes which are frankly selective designs of familiar objects such as alarm clocks ready to jangle the birth of a new day, and pink police gazettes and yellow covered French novels plumbed by greedy thumbs for midnight relaxations.

It is extraordinary how successfully a whole derivative aesthetic millieu is implied by these homely objects. Schnakenberg's landscapes are less intimate and talkative. Nature's solid forms are roundly accentuated by his appreciation of the relationship of growing trees and plants and flowers to the soil. His color, however, is somewhat flat and thus his paintings, though extremely decorative, are a little lifeless. When he infuses blood into his color, and this is inevitable, Schnakenberg will emerge from the bright world of "promise."

William Grimm, at the Wildenstein Galleries, is another certain graduate of the potential state of promise. This young American has been examining the Provençal country and Munich's bridges but his bright and hard color is still native. He is a confident draughtsman but his practice of painting indoors from the notes he has made outdoors frequently results in rather arbitrary and cerebral designs. The paintings of Alexander Brook, at the Daniel Galleries, however, are fruity and sensuous. This eclectic artist describes heat and weariness with a contagious feeling for tactile color. The backgrounds for his nudes are decoratively provocative and seem to strengthen the physical potencies of his subjects. Edward Fisk, at the Artists' Gallery, stresses the animal quality of his women who also have a curiously inviting chasteness, an innocence born of wisdom and experience. The landscapes seem to be of a dark, torturous world of sinister intensity, the trees grow with difficulty. The painting of Henri Burkhard, who with Glenn Coleman had a two-man show at that charming institution the Whitney Studio Club, is rather dry, but his decorative gifts and his ability to draw are compensatory.

Glenn Coleman paints a New York that is grimly glamorous and has, to a certain extent, been hidden by the flashy improvements of progress. His "Fourth Street" is almost bucolic beside the thriving hotbed of a suburban bohemia and tinpan alley of dancing dens that thoroughfare has become. In this particular canvas, Mr. Coleman exposes a gift for rendering the feeling of a locality, its nostalgic absurdities and quaint enticements. Whether it be Brooklyn Bridge or a Havanan square, the spirit of the place is amusingly, almost humorously, presented. Though the weight of the city has increased,

Brooklyn Bridge has not yet fallen down, and as Mr. Coleman has drawn it, with the feverish figures that swirl under its melodramatic shadows, it does not seem likely to fall down. This artist is equally at home in the seductively peaceful little Latin-American towns or islands that swim in warm lazy Central-American seas. An ancient church, with which one falls in love at first sight, on top of a conceited hill, and the drawing, entitled "The Doctors," of one of those flickeringly though brightly lighted streets in the shadow of the "L" with its pawnshop and three omnipotent golden balls, are delightful boundaries of this witty painter's world.

But time obviously is a deceiving comedian, or else the guardians of our galleries live and worship in contrarily arbitrary "todays." For if the painters—excepting Henry Lee McFee —and Maurice Prendergast—assembled at the Rehn Galleries under the patriotic banner of "Today in American Art" are the contemporary aesthetic priests, then the young artists whose virtues I have just roughly rehearsed are still unborn. For these young men worship new gods, and to new gods the old gods are immemorially anathema. But the gentlemen assembled by Mr. Frank Rehn serenely break through their old traces with their usual technical fervors. In the case of George Luks the result is his typical brawny dazzle. Luks's misses are as sensational as his hits, but his "Girl from Madrid" is a passionate bit of *bravura* painting. Of course, even a hasty comparison with the literal Spanish paintings of Lopez Mezquita at the Reinhardt Galleries reveals the fact that this girl, as Luks has painted her, has been no nearer to Madrid than New York. But it is the painting and not the subject that this artist is showing off in his latest canvas. The red of the dress is brilliantly reflected by subtler shades in the glasses and carafe on the table before which the girl sits and rests her elbow, and the long oval face, with its eyes hidden in dark glowing holes, is joined at the throat by shadows of its own poised curve and of tapering, sensitive fingers brushing against a cool cheek, to a sloping pair of shoulders.

But it was the charming painting of Henry McFee which was for me the high spot of Mr. Rehn's contemporary art congress. It is of "A Young Man" with all the sturdy assurance of five, just emerged from the house whence he was surely sent "to play," bundled against the cold of a day framed in gray snow, calmly looking the world over through his red muffler with an

(Continued on page 76)



(Left)—"Youki, Deesse De La Neige" by Foujita. Courtesy of F. Valentine Dudensing

(Below)—"The Way Down to the Sea," by Augustus John, from the Quinn Collection. Courtesy of the Art Center

(Below) — "A Young Man," from a painting by Henry Lee McFee. Courtesy of Frank K. M. Rehn Galleries



Beautiful Ceilings of the Italian Renaissance

hese Ceilings so Gorgeous in Design and Execution Are Full of Inspiration for the Adornment of Our Handsome, Modern Homes

By ALICE and BETTINA JACKSON

FOR a study of ornamental ceilings Italy presents a greater variety of types than any other country in Europe, types which range from the antique to the late Renaissance.

Here and there among the ruins of the Forum and the Pala- ne, still held aloft in some time-defying vault, or half buried in bris, are found the partial remains of once beautiful ceilings, the utilated decorations of which are of carved marble or applied icco duro, an almost indestructible form of plaster much used by e Romans. In the solitary lapse of the Temple of Venus and oma, in the huge gaunt vaults of the Basilica of Constantine, and the under side of the Arch of Titus the lings are coffered, that is, divided into series of recessed or sunken panels, her square, octagonal, or diamond- aped, outlined with refined bandings of ssic design. In the center of the panels e often handsome pendant rosettes of wers or foliage, as in the Arch. That e ancients also used wood for this pur- se is borne out by Vitruvius, who says at the coffered ceilings of the Temple Diana at Ephesus and other famous mples were made of cedar.

Other ruins show fragments of ceilings hich were finished in smooth stucco, th exquisite designs in low relief, pre- nting an interesting diversity of subjects, aceful figures of gods and goddesses, ncing nymphs, mythological composite eatures, and trailing foliage, all executed th remarkable delicacy of touch. While ny of these ceilings are now bleached exposure, they doubtless once glowed th bright colors and gold, like those still faded in the Baths of Titus, and in the mbs of the Valerii and the Pancratii, near Rome, in which the raised designs in stucco are combined with others, equally charming, painted in many colors in the flat. This very delicate treatment was much used in Roman times for certain parts of palaces, houses, and tombs, and especially for garden grottoes.

During those dark centuries when invasion, dissension, and warfare caused the glorious architecture of Rome to fall into neglect, ruin, and oblivion these classic ceilings were lost sight of until, in Renaissance days, the tentative excavations of the ruins, inspired by the writings of Vitruvius, led to the discovery of some fine examples. Delighted with the beauty of these coffered, painted, and stuccoed ceilings of antiquity, the great artist-architects of the Renaissance, Bramante, Raphael, San Gallo the Younger, Giulio Romano, and Michelangelo, found in them fertile inspiration for their own work and began to copy them in marble, stucco, wood, and painting. Furthermore, they were a departure from the earlier mosaic ceilings of Byzantine churches; the later beamed wooden ceilings painted in colors and gold, as in the Church of San Miniato and the Davanzati Palace, Florence; and the still later frescoed ceilings of the pre-Renaissance artists, as in the Lower Church of St. Francis, Assisi, and in the churches of Padua.



Stucco ceiling in the entrance way to the Palazzo Farnese, Rome—a rare example of a decorative use of stucco

Once restored to light, these ancient fragments served as models to the master builders and painters of the sixteenth century, and throughout Italy, in municipal buildings, churches, palaces, and villas are found today endless examples of the resplendent ceilings of the middle and late Renaissance.



Room of the famous Lorenzo di Medici in the Palazzo Vecchio, Florence. Both ceiling and walls of this room are decorated in a most elaborate and gorgeous fashion

The magnificence of the coffered ceilings, glowing with rich colors and gold, or with gold alone, has not been surpassed even in modern times. The recessing of the variously-shaped panels, the multiplicity of moldings, and the pendant ornaments combine to give, as no other ceiling can, a depth and a play of light and shade, especially when on a vaulted surface. Illustrious instances are found in the Palazzo Farnese, Rome, and the Library of San Lorenzo, Florence. The Palazzo Vecchio, in Florence, is rich in examples. Entering the large Audience Hall, one feels that the vigorous and colorful frescoes which adorn the walls above the striking marble dado could adequately be finished only by Marco del Tasso's masterly ceiling. In the Great Hall the recessed spaces of the coffered ceiling are decorated with frescoes which bring it into harmony with the great walls whereon are depicted scenes from the history of Florence. The sumptuous, deeply coffered and vaulted ceiling by Perino del Vaga in the Sala Regia or anti-chamber of the Sistine Chapel, Rome, is a fitting crown to the ensemble of the frescoed walls, the heavy cornice surmounted by figures in high relief, and the dado and pavement of varicolored marbles below.



Coffered ceiling in the audience hall in the magnificent Palazzo Vecchio in Florence

Other ceilings, not so pretentious but quite as beautiful, are composed of wooden panels carved in delicate designs, like those in the Sala of the Scarlatti and the Sala Erizzo of the Doges' Palace, Venice; the Cancelleria, and the Palazzo Massimo, Rome. The barrel-vaulted entrance way of the Palazzo Farnese, Rome, shows a ceiling similar in lightness of design but developed in gray stucco.

Still different in character, yet delightful, are the vaulted stuccoed ceilings enlivened with "grotesques," those graceful creations in color of Raphael, his co-workers, and his followers, notably Giulio Romano, Giovanni da Udine, Perino del Vaga, and Bernardino Poccetti. The prevalence of this particular form of decoration in the remains of ancient grottoes gave it, in Renaissance times, the name of "grottesche," or, because Raphael was one of the first to employ it, "raffaelesche." The Logge in the Vatican, decorated by his pupils after his designs, contain perhaps the most famous examples of this style of decoration. Here the grotesques are mingled with scenes from the Bible, giving the Logge the name, "Raphael's Bible." Other designs by this master were executed by his favorite pupil, Giulio Romano, in the romantic Villa Madama on the hillside of Monte Mario, Rome. Here, also, the ceilings show a combination of painting and stucco, the latter being the work of Giovanni da Udine. The room of Lorenzo the Magnificent and several others in the Palazzo Vecchio, the long corridors of the Uffizi, Florence; the Borgia Apartments, the Ducal Hall, and the Library of the Vatican, Rome; the Palazzo Imperiali, Genoa; and the Palazzo Farnese, Caprarola, are only the beginning of a long list of famous examples of ceilings decorated with grotesques. Indeed, this form of decoration was so much in demand during the Renaissance that a considerable number of artists specialized in it. The Pocetti already mentioned was even nicknamed "delle grottesche," from his fondness for such decoration.

The ceilings of the late Renaissance are more florid, with paintings in glowing colors framed in heavy gold and white moldings surrounded by bold stucco figures, often in the round, in the exuberant style of the period, like those in the Palazzo Spada, the Casino of Pius IV, and the Church of the Gesú, Rome; the Palazzo Cataldi, and the Church of Santa Annunziata, Genoa; some of the rooms of the Doges' Palace, Venice, and many other churches and palaces throughout Italy.

Less ornate, but more dignified are those ceilings in which simple, shallow moldings form connected geometric panels which enclose paintings, symbols, and coats of arms, as in the ceiling by Girolamo da Carpi in the Palazzo Spada, Rome.

These varied and splendid ceilings of the Renaissance could not long be confined to Italy, for soon France and England began to emulate them, even sending for native artists and craftsmen to execute numerous commissions. And for American architects and artists of today, ever searching for fresh inspiration, these creations, with their wealth of color and variation of design, will long serve as unparalleled models.

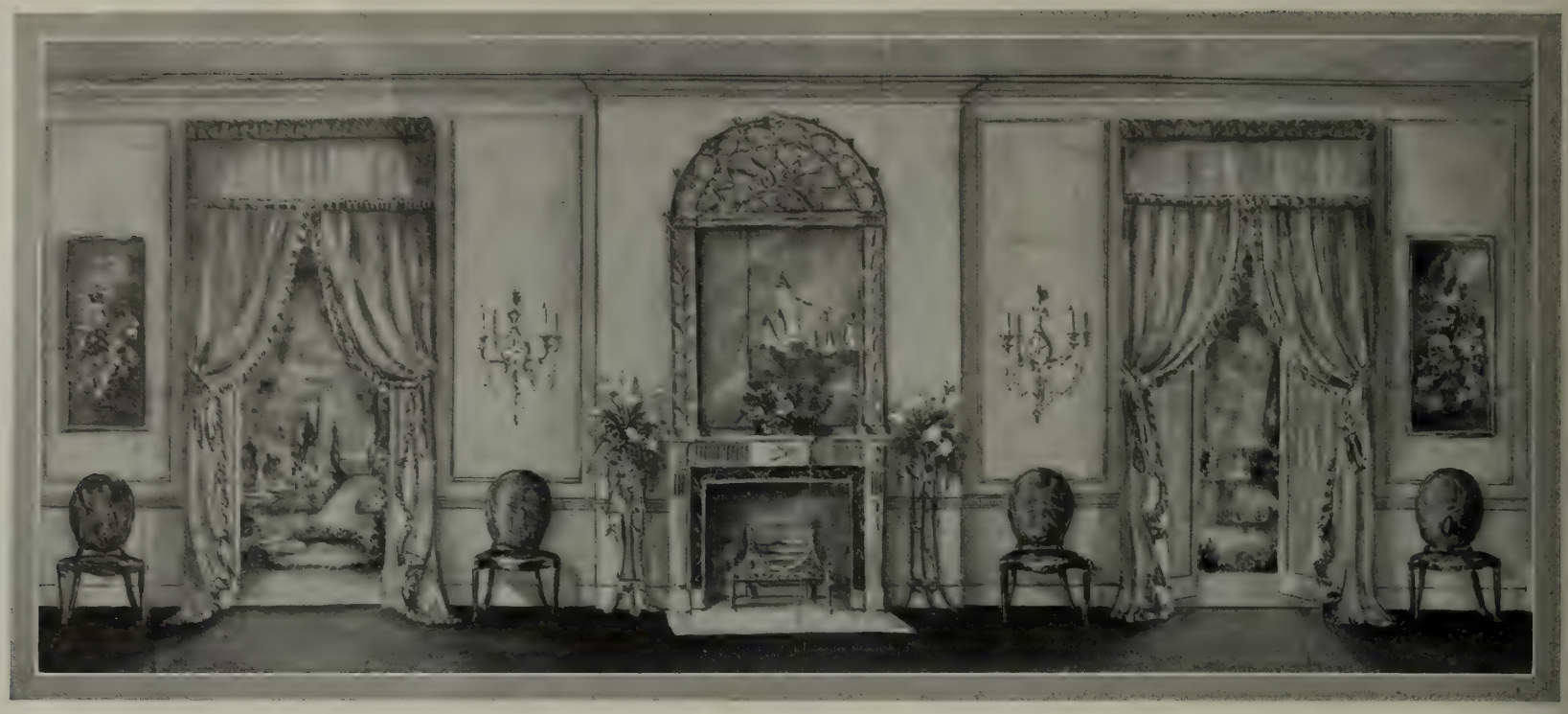
During a recent six months' architectural pilgrimage in Europe, journeying slowly from north to south, we have devoted much time to the study of these decorative ceilings. From the heavy plaster traceries on the ceilings in the stately mansions of Elizabethan and Jacobean England, and the exquisitely refined motifs employed by the Adam Brothers in houses like those of that once aristocratic quarter, Adelphi Terrace, to the Franco-Italian ceilings of Fontainebleau and the splendid chateaux of the Loire Valley—Blois, Chenonceaux, and others; to those magnificent creations of the Renaissance in Italy, we have been ever more deeply impressed with their wonderful diversity and the delightful history of their gradual development.



Magnificent wooden beamed ceiling in the Palazzo Davanzati

Italy is the lodestar for all architects, students and lovers of architecture, since within her confines she offers not only so many single illustrious examples, but also so complete a succession of historic styles—the Classic, Byzantine, Romanesque, Gothic, and Renaissance. Therefore she presents to us, as it were, an open book on the subject of decorative ceilings, most beautifully illustrated, the first chapter of which begins at Rome.

The influence of these ceilings was not limited to Renaissance Europe, for today in America we see occasional evidence that they have been a source of inspiration to many of our foremost architects and artists. To name only a few examples in our public and semi-public buildings, there are the coffered barrel vault of Bates Hall, Boston Public Library, and the graduated coffering in the dome of the reading room, Congressional Library, Washington, both reminiscent of the Classic style. The decoratively painted beamed ceiling of the loan room, Boston Public Library, and the lobby of Broadmoor Hotel, Colorado Springs, the octagonal coffering in the banking room of the Straus Building and in the lobby of the Roosevelt Theater, Chicago, all recall the ceilings of the palaces and churches of Rome and Florence. Examples of these styles are to be found in many fine public buildings and private residences in America.



Taffeta satisfies the demand for curtaining in rooms where practical consideration demands the use of lighter and brighter tones to harmonize with the outdoor world. Courtesy of Mrs. Buel

New Summer Fabrics for the Country Home

Prominent New York Decorators Suggest Fresh and Charming Ways of Using the Abundance of Gay Materials the Smart Shops Are Offering for the Adornment of the Country House

THE opening of the country house is the signal for renewed activity among the decorators who are intent on working out interesting decorative schemes in which a fascinating array of new materials are being employed to give the rooms a summery appearance or a fresh slant, while in cases where a house is newly furnished throughout, the aim is to create a plan that will not only be in sympathy with the tastes of the owner, but in harmony with the architectural style as well.

With the great diversity of architectural styles popular in country houses today, in particular the Spanish and Colonial, there is a demand for decorative fabrics to correspond and the need is being adequately supplied by a wealth of charming materials, along with many novelties of an alluring sort.

The gayety of these piquant spring and summer fabrics for the country home is extremely inspiring and the color equation emphasized in this phase of the season's offerings makes a particularly dramatic appeal. Color that is at times almost elemental in character is frequently seen, such, for example, as that of the Czechoslovakian importations or those of peasant origin, that for all their flaunting brilliancy wear such a modest air of Old World charm.

But seductive as the season's decorative materials are, it is in their psychological application that their full beauty becomes apparent and it is not exaggeration to say that at no time in the history of interior decoration have the services of decorators been more in demand, nor, one might add, has finer or more original work been done.

To precisely what extent the decorative treatment of the window influences a room is not always appreciable unless one has some particularly appealing example from which to make comparison. Mrs. Marjery Sill Wickware, President of the Decorators' Club, is a New York decorator with a special flair for dainty window treatment and her piquant use of colorful organdies, voiles and similar thin fabrics lend especial value to her observations, because of their wide popularity, especially in summer.



Quaint quilted petticoats from rural France are captivating for summer upholstery, in the use of which one decorator has specialized. Courtesy of Ruby Ross Wood

"For many years thin white cotton fabrics have been extensively used for glass curtains in town and country houses," said Mrs. Wickware as she pointed out the advantages of inexpensive materials when properly handled, "and a great variety of charming and thoroughly sunfast colors, rose, green, turquoise and jonquil yellow, with a wide range of other lovely shades, are available.

"The best of these are the thin colored fabrics, and there are many rooms where these thin materials can most effectively take the place of the heavier linens, taffetas and cretonnes, ordinarily used as overcurtains. The light filters through these veils of sheer color in such an interesting way and, while revealing the structural form of the window frame and the glass, are still of sufficient importance to form a definite part of the decoration of the room.

"There are a great variety of attractive ways of making these transparent curtains. The voiles which resemble so closely heavy chiffon when hung should always be made very full in order to get the best effect of light and color and to avoid that most unfortunate 'skimpy' look one so often encounters in cotton curtains.

"Voiles can be effectively trimmed with flat bands of sunfast taffeta or edged with



The quaint crewel work and plaid materials of peasant origin used with French provincial furniture lend a vivid color note to country house furnishings. Courtesy of Elsie Cobb Wilson

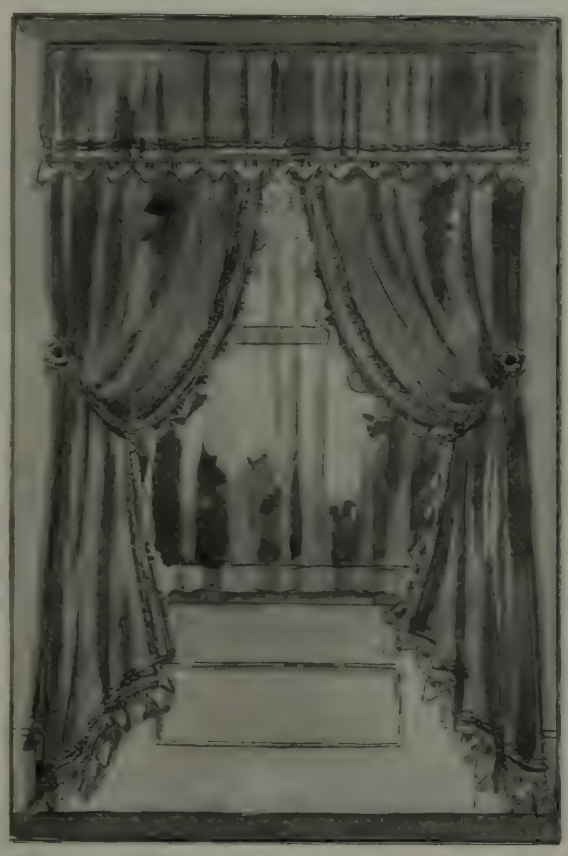
fine box-pleated ruches of the taffeta. Voile curtains finished in this way are hung straight across a window on pulley rings and fall in soft folds to the floor, or they can be looped back with 'tiebacks' of ruffled or pleated taffeta.

"It adds greatly to the effect if, with this type of curtain, a narrow wooden cornice board is used. This will cap the curtains and cover the rod. This cornice board can be painted the color of the curtains, striped with gold and decorated with garlands of flowers or with any suitable design that may be used elsewhere in the decorative scheme.

"Thus, in one country house morning room, green voile edged with green taffeta ruches, capped with cornice board, painted green and decorated with bands of gay flowers, were used, the same flowers of flame and yellow that bloomed against the green linen covering on chairs and couch being introduced.

"Organdies are always a bit stiff and are best held in place by tiebacks, which can be cleverly made of a series of tiny ruffles or a band of shirred organdy, with a big rosette to finish it at the back, where it must hook on the wall. Organdy ruffles are always lovely things—like strings of flower petals—and I prefer organdy curtains made with them and handled in as light and bouffant a manner as possible.

"Sometimes, wide pleated ruffles are used, but the narrow shirred ones, either bound with a contrasting color or hemstitched, are the most satisfactory. There are many places where these curtains can be advantageously used, but in the country bedroom, where the walls are hung with quaint figured papers, with latticed windows opening onto some pleasant garden, they seem really to 'belong.'"



Sheer organdies and transparent voiles in gay colors are charming for summer curtaining. Courtesy of Marjery Sill Wickware

And then there is the rich, heavy Chinese crêpe of the sort brought from the Orient by the Colonists in the trading ships of the East India Tea Company, which Miss Gheen, a New York decorator with affiliations in Chicago and the West, is so exceedingly fond of introducing for window draperies. In describing her method of applying the material, Miss Gheen prefaced her remarks by suggesting that this material, because of its elegance, should only be used in a room of fine things.

"I first imported the crêpe in its natural color some years ago," said Miss Gheen, "having it dyed here to harmonize with any special coloring I wished to emphasize, but today this sumptuous material is to be found in a few of the more exclusive shops in New York in a limited range of lovely, soft colors, such as rose, blue, green and gold. Semi-smooth in texture, it has an alluring Oriental pattern running through it to lend character.

"In the room shown in the illustration, the walls were covered with hand-painted Chinese paper in green and silver. Since there was so much detail on the walls, we decided to keep the curtains in one tone, but to have them sheer enough so the light could come through, yet opaque enough to shut out the cold world at night. Hence, the Chinese crêpe.

"The curtains, finished with a French heading, with pulley cords and drops were used, the crepe unlined, falling in long folds with no tiebacks. The glass curtains were a wonderful imported English silk gauze in delicate soft shades of green and gold that served to link them up to the background, their tonal qualities melting harmoniously into the general scheme."

Mrs. Buel, a decorator, whose art always finds opportunity for fresh and delectable expression and who has gained an enviable popularity for her window treatment uses taffeta extensively in her country homes, where practical consideration demands the use of lighter and brighter tones such as harmonize with the sunshine and color of the outdoor world in summer. "So many persons," Mrs. Buel went on to say, "are willing to pass the summer with their homes out of harmony with the season: the brightness of the summer sky, the radiance of the sunshine, the wealth of color in the gardens are lost after crossing the threshold of a room out of key with its outdoor environment.

"In this dining room, in a house in Newport, I have tried to bring the sense of sunshine, the sea air and flowers into the room. The green of the walls, the deep blue of the taffeta curtains seem in a way to reflect the beauty of the garden and the sea, of which one gets a superb view from six long French windows opening onto the terrace. The raisin colored rug makes a rich and rather earthy background for these colors. Nature furnishes inspiration to us so generously that we are seldom, if ever, justified in refusing to accept her as our guide."

With the craze for French provincial furnishings, Elsie Cobb Wilson, who picks up such delightful novelties abroad, has imported some unique and altogether charming furnishings from provincial France, among which is the charming old crewel work of peasant origin used for the upholstery of the native chairs, as well also as the quaint plaids or checked wool and cotton fabrics in soft, warm colors for covering the backs. Of this intriguing material and its use in the summer home, Mrs. Wilson says:

"The American quest for the new and beautiful in furnishing often leads us to search foreign lands to satisfy our cravings. Incidentally, this fact often, indeed almost invariably benefits our own industries as well, as for example, the piquant crewel work for covering the French provincial chairs. Nothing could possibly be more pleasing for the country house than the texture and quaint old world charm of this primitive handiwork done in gay wools or heavy colored cottons.

"Both of these materials are now copied in this country. One reason of their popularity, aside from their own peculiar simplicity, is the fact that they survive the rough, hard usage of summer even better than the cretonnes. From a decorative aspect they provide the one essential note in bringing out the naïve quality of French furniture craftsmanship."

Almost everyone who has seen the quaint, quilted petticoats from

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Rich Chinese crepe, unlined, supplies a note of elegance to the formal room of the smart country home. Courtesy of Miss Gheen, Inc.

Among the Castles of Enchanted April

The English World of Fashion Leaves the Snow Mountains and Home Brewed North Winds for the Ligurian Coast

By WEYMER MILLS

WHEN the cold March winds reach England, John Bull and his wife fill up Victoria and Charing Cross stations. The war against flu and fog s on. Hunting is for the hardy. The new days can wait. People with large incomes, nd people with small incomes, all look at the ank balance. The sum must be found at ny cost. And so they fly—

In flannels and woolens from the camphor hest, or fresh from Bond Street, they scurry verywhere. There's St. Moritz and hundreds of less modish snow-capped places—here's old Monte, where the pater and mater sed to go—there's Cannes, a first favorite, Nice, the villa capital of the French Riviera nd about her a full thousand sunlit spots rom Marseilles to Menton. The sophisicated seek Egypt and the Near East beginning with Algiers, the wonder city of North Africa, and making pilgrimages into the desert n search of the fascinating sheik and lesert life that looked so thrilling on he movies. Early spring sees the British and German nations ighting for sleeping quarters n Sicily. Just now armies f the former nation flee o Italy—Ligurian Italy—o near to Genoa—so near o Paris—so accessible and o cheap!

In Mayfair not many veeks ago one fog-bound oice could be heard trumeting to another fog-bound oice, "Where are you off to?—Where are you going this season? Why the Italian Riviera, of course! And you? The same mecca!" The reasons or the invasion are many. The Italian coast bout Genoa which seems to escape the cold inds between the Alps is newer to its generality of holiday makers. The old standbys are the old standbys. Then there are so many more lire than francs to a pound. Towns and villages not too tripperfied. Perfect chianti from the hillside vintage at a shilling a litre. Servants at five and ten shillings a week. There are quaint little hotels where one can exist on thirty-five lire a day. For a fiver a week you can have a villa that is second cousin to a castle. Bathrooms and fireplaces are rare luxuries, but one manages to exist with a miniature wash basin and a terra cotta Chiavari urn of charcoal. All London knows Lady X— and her find for that sum. A villa with twelve rooms, three terraces, smothered in Mimosa and orange trees in fruit, a watch tower and a battlement; who wouldn't emulate a Cæsar at this season and leave his own pet Rome for such a cheap excursion into romantic splendour.

The old fashioned Britisher, more blue stocking than the Baedeker laden, carried his Tauchnitz copy of Ruskin, or Vernon Lee, but the itinerant about Ligure all seem to wander with "The Castle of Enchanted April," by Elizabeth of "German Garden" fame—now Lady Russell. From windows facing the Castello di S. Giorgio one can look down into the roadway entering Portofino-Dolphin port and see them. Yes, it must be the castle described in the delightful story where la primavera—the mesi Aprile turned the common place into the godlike. That heaven-hung and high-walled castello that has smiled or frowned on the galleys of Phœnicians, Greeks, Carthagenians and early Romans is the largest castello in the neighborhood, but on less proud hills nestling among the climbing olive groves—each as alluring as the old dream visions of castles in Spain are many others. All the coast from Portofino to Pisa has these little castles—most of them ruined, but he who wanders among them seeing with his inner eyes peoples them with the brightly coloured pageant of the Renaissance in this part of Italy—caught, perhaps, from the graceful frescoes of Benozzo Gozzoli in the Campo Santo at Pisa. In a world of azzurro and sunlight censored with wild bee orchises, violets, the eupatorium and the humble daffodils of S. Giuseppe—he catches something of the romanzo of their youth. Creatures with all the glitter of Lorenzo the magnificent flash before him. Bells chime, fountains splash, lutes play, and falcons leave the wrists of pages. Within the ruins of crenellated walls is a fantastic spirit—some lovely lost rhythm in the song of ancient life stirred for



The Castello di S. Giorgio which looks down into the fascinating roadway entering Portofino. The castle is described in the famous story of "The Enchanted April"



Through these gates of old romance one looks to the Ligurian Apennines, gray, blue and purple with the breath of spring

a moment by the gentle winds of spring. Rapallo has been the darling of several crowned heads and was especially beloved by the Kaiser when his yacht was free to rove the southern seas. This season Princess Victoria, King George the Fifth's sister, gave it the cudos that come from British royal approval. Wherever a British royalty goes, some denizens of the Court of St. James are sure to follow. Rapallo and her smaller sister town, S. Margherita, both have their morning and tea time moments when a British smartness predominates—an amusing festa of plumes and tweeds grafted on French fashions—for no British matron of high social position ever succeeds, or perhaps wishes to succeed in looking the creature of a French modiste. The wanderer who is wearied of the English scene and English speech jaunts away on the road to Portofino. In the Marina dei Pescatori, or the Marina della Barche, one is apt



Cypresses that stand like sentinels for the ghostly galleys of Richard Coeur-de-Lion the Crusader and all the lost ships of the ages

to pass an artistic celebrity or two. The famous Max Beerbohm, who has a villa in the town; the brothers Sitwell, Osbert and Sachaveral, full of plans for their publishers; Chalon, the young American photographer whose pictures have been so much praised in London, and many others. One always looks at the fisher nets which may or may not hold some of those quaintly-named fish caught in the vicinity—the Regina di Mare, with a distinctly marked golden crown on its head. Pesce praeve—the priest; Pesce Angeo—the angel. Although this is the home of fishermen, if you want to purchase fish, it is a difficult performance. The creatures that come to the fish stalls closely resemble dog-fish and cat-fish and even more repulsive monsters.

Once out of S. Margherita, the road winds about the sea to Sylvaria—once a dense wood, una selva nera. After a mile or two, the Castello di S. Giorgio beckons—pines and olives are fretting in the sea breeze and sapphire waves beat the majestic dolphin's head where the Virgin looks out to sea. Off in the distance there are white and red sails that seem the sails of pirate ships. Somewhere, leagues away, poor Shelley was wrecked. The petals of wild cherry blossoms whirl across the road like flower snow, the shadows of thousands of pine trees chase each footstep. The sea and mountain airs have married and the brew is sweet—monks in white wool with yellow straw hats that might have been snatched from a Watteau shepherdess give a sense of medieval comfort to offset modernity with its trail of hooting motor horns. This is truly the way



The statues in the garden of the Palazzo Centurione-S. Margherita

to Enchanted April, but will we have the fortitude to reach any of its enchanted castles? Once in the piazza of Portofino, where the Dorias built their galleys, and Oberto Spinola came from the Republic of Genoa to take the castle, we can sit among the lace-makers and with languid eyes search the blue vault for turrets and towers. Shall we make them ours, or barter for a peaceful little boat to take us around Capo di Monte to see the once celebrated monastery of S. Fruttuoso, one of the oldest monuments of Liguria? The sun wraps us in golden vestments of contentment. The lapping of the harbour water brings that dolce far niente of an Italian noonday—up to the castles float our dreams and down they float again. We may be lost for hours with only the chiare belle—the fireflys to light us home.



Rapallo, the town that is taking first rank among the fashionable resorts of the Italian Riviera

Modern French and American Taste Contrasted

Also a Criticism of Modern French Architecture and Interior Decoration

By ROGET BOUTET DE MONVEL

Illustrated with "Horrible Examples"

"LE gout francais."

What charming pictures are evoked by these two words—French taste. They bring to one's mind visions of harmonious decorations, beautiful houses and enchanting perspectives; one thinks also of musical and delicate words, of quaint old songs and of all sorts of amiable and old-fashioned customs which give poise and grace to intercourse and daily life. One hardly knows how to define what is meant by the expression—"le gout francais;" no English words seem to render exactly what it stands for. "Instinctive sureness of taste" seems to be the best way of expressing it. One feels that to it the past owed in a great measure what used to be known as the joy of living, and that it added infinite grace and happiness to the pleasures and tasks of the daily life of the times.

Was this taste only a legend, a fairy-tale, a vague expression used only to describe what one feels but can't explain? I do not think so, for certainly for a long time it existed and for many centuries *le gout francais* was a by-word and held a position unqualled by any other country in Europe.

The question now is whether this taste remains the same today, —if it is as sure, as pure as it used to be, or whether too often the stately old homes of the past have not been replaced by ugly buildings, the charming old-fashioned songs by stupid music-hall ditties, the elegant and polished language by the cheap slang of journalists and politicians, and the courteous manners of well-bred people by the casual, ill-bred ways of the parvenu. In short, whatever may have been, whatever may still be the "prestige" of French taste, the question today is whether we are not living only on our past reputation.

The many foreigners who have never been in France still cling to their belief in our reputation of being the arbitrators of taste of the world; those who make a hurried stay in our country have neither the time nor the opportunity to distinguish the difference between the France of today and the France of yesterday. They see only the best at first, and as the past has left such a large and wonderful production of varied work, the memories they carry away with them are connected only with the many beautiful things they have seen. One must also be fair and admit that even in this year of grace, 1926, in the midst of our modern chaos, if there are still in France people who know how to express their thoughts in polished language and who remain faithful to old customs and traditions, there are also many branches of art in which we still keep the lead, for instance, in the production of "objets de luxe."



Detail of a modern dining room with concrete fireplace. The detail of the sharp, white mantel and the heavy chairs that look as though they were draped in crepe give the effect of a sitting room in a mausoleum

One must remember that to many foreigners what represents French taste has its complete expression in the shops of the rue de la Paix, and in this they are not entirely wrong—jewelry, silverware, fashions and all pertaining to them, remain in fact our national specialties, and our work in those lines deserves its reputation. A watch or a bracelet by Cartier, a dress from Lanvin or a hat from Reboux are all in their different ways real works of art, modern, delicate creations, often very successful. Under this heading, we still can feel real cause for satisfaction.

But I wish to speak specially of a form of French taste whose manifestations are accessible to a larger public and whose effects must attract inevitably the attention of all those who travel in our country. To study only the question of taste in general would lead me too far. I will only speak of the results obtained in certain forms of Art, such as sculpture, architecture and decoration, subjects which are of special interest, I find, to the American public.



A fireplace that is constructed of three kinds of marble, the work of a Czechoslovakian architect, Czaizckowski, designed for a French interior

Unfortunately, it is precisely in these branches that we do not hold any more the position which we used to occupy. This is a painful admission to make, but I fear a true one. One can but face facts as they are. Notwithstanding our centuries-old reputation, our present work cannot stand the comparison with our past achievements. Far from it. For one good architect that we may have in France, one finds ten in America; for one nicely decorated house in France, one finds twenty here, and for one successful country-place to be seen at home, I have seen hundreds in the United States. Of course, this only applies to modern architecture and decoration, for our past work in these arts was, as everyone admits, of the highest order. From one end of France to another, we find proof of this, in the buildings, the furniture, and even the small articles of daily use that have come down to us. The

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n Embassy reception room in Paris in which ere is not a square inch unadorned. The lacquer furniture and fireplace is by Dunand



A French Cubist's idea of a boudoir which seems to lack comfort, beauty, charm and convenience

Fantasies with Music in Paris

A New Music Play Which Rivals Jazz in the Favor of the Parisienne

By ALLAN ROSS MacDOUGALL

Our Paris Correspondent

IT is indeed a joy to return to Paris after a long voyage. So many things there are to see and do; so many delightful, pleasing things which cannot be seen or done anywhere else in the whole world. A drive in an open fiacre through the Bois de Boulogne: a dinner *chez Prunier:* a comedie by Sacha Guitry wherein the author and his charming wife, Yvonne Printemps, play the leading roles with an art and a perfection all their own.

Surely Sacha Guitry is unique among the playwrights and actors of the world. Think for a moment; he has just turned forty and to date he has written over 50 plays and librettos for operettas and has played in the majority of them. Incidentally he is the author of several other books of essays, etc., has edited the famous "Courrier de M. Pic" and is a weekly contributor to the journal "Candide." The facility seems alarming but the quality of the work is never mediocre.

The first play of Guitry was "Nono" written and produced when he was but eighteen. And although it has never been published in France yet it has gone the rounds of the theatres of the world. In America many of Guitry's plays have been given under various managements. "Pasteur" was given and the famous play about the mime "Debureau," "The Grand Duc" and the "Comedian" are others if my memory serves me correctly.

At the present moment the success of all Paris is Guitry's "Mozart" which incidentally an American manager bought on the advice of Irving Berlin who saw the play the first night he spent in Paris. As to its being as great a success in New York as it now is in Paris that is a difficult thing to predict. It is so delicately Parisian and so much a part of Guitry and his wife that one cannot imagine it being produced in any other town in the world and above all with any other actors in the leading roles.

"Mozart." No, it is not one of these dramatic bores—the historical comedy—these collections of dressed up stiff figures brought together by an unimaginative author and made to spout copybook historical phrases which their animator has laboriously worked into a sort of jig-saw puzzle dialogue. Guitry's play is a very simple and moving story of the young composer coming to Paris at the age of 19 to conquer Love and Fame. It is the fruit of a very real affection, admiration and comprehension of the great genius of Salzburg.

In the play we are introduced to the Salon of Madame d'Epinay and her friend Baron Grimm. The same Salon where many years before the infant prodigy Mozart has sat before the harpsicord improvising for the joy of the assembled guests. To them comes the adolescent Mozart who has just arrived in Paris to seek their aid to conquer not only Fame but Love which he does not yet know.

During the course of the subsequent action the eyes of the young composer are opened not only to the charming Marie-Anne de Saint Pons, the god-child of his hostess, who wishes to marry her to the Marquis de Chambreuil, but also to the fair servant in the house, and La Guimard, the dancer, who is to interpret one of his ballets. And the hostess, witty and attractive and wise, is not left out. All this does not pass without rousing the ire of the other men concerned. Baron Grimm is intensely jealous of Mozart because of his attentions to Madame d'Epinay and his protegée, the ballet dancer, La Guimard. The Marquis is hotly jealous and wishes to challenge Mozart to a duel because he feels the musician has trifled with the feelings of his fiancée. And even the valet of the house is inarticulately jealous because the handmaiden has no longer eyes for him. How modern it sounds!



Yvonne Printemps in the role of "Mozart," her husband's now famous play

So Mozart is forced to leave Paris by Grimm, his one-time patron and protector. He has not won the Fame he had hoped for but he has learned of Love—its joys and its attendant pains and disillusionments. From whom? Ah, that he will not tell the eagerly questioning Grimm. It may be Madame d'Epinay or one of the others. Or again it may be all four of them. In any case he goes off heavy-heartedly and refuses to betray the secret. And the four women, under the searching glances of their men folk refuse to betray their secret—if they have one!

Throughout the play, which is accompanied here and there by the divine music of Mozart, there are several songs for which the French composer Reynaldo Hahn has written some very delicate and appealing settings. And during the second act there is a rehearsal of the famous ballet "Les Petits Riens" by La Guimard and Vestris, the two celebrated dancers of that epoch. A sheer delight for the eyes and the ears that is not soon forgotten. Indeed, for many days afterwards, one finds oneself and one's friends humming remembered fragments from the adorable dances.

Although one may never find oneself humming with an inward smile excerpts from the music Maurice Ravel has composed for "L'Enfant et les Sortileges" of Madame Colette nevertheless it cannot be dismissed lightly and without consideration. The collaboration of Colette and Ravel on this lyric fantasy just produced for the first time in Paris at the Opera Comique is a happy one. For is not the librettist one of the most distinguished and sensitive stylists now writing the French language and moreover the author of the rare "Dialogues des Betes"? And the composer, is he not one of the most gifted and technically accomplished of the modern French musicians with "L'Heure Espanole" and "Mother Goose," among other works known to music-lovers?

The story, imagined by Colette, is almost a fairy tale. The Child is having one of his bad days. He is lazy and cruel. To his mother who tries to reason with him he is impolite and sticks out his little tongue at her! She scolds him and leaves him with dry bread and unsweetened tea. In a rage he tears up his copy-book, throws his other books on the floor, upsets the inkwell, pushes the furniture about, smashes the tea-pot and the tea-cup, takes the pendulum off the grandfather clock, brutalizes the cat, and pokes the poor caged squirrel. But soon the objects take on life and the animals acquire the power of speech. Before the now frightened Child they move away from him and reproach him for his bad character. They tell him that they will no longer be of any service to him. The chairs refuse to hold him when he tries to sit down, the fire goes out and the poor clock without its pendulum and chiming all sorts of deranged hours waltzes from the room. The Wedgwood tea-pot and the Chinese cup have their day in a strange doggerel the Child cannot understand. From the tapestry which he has slashed there descend the shepherds and shepherdesses and they dance about him. And lastly from his torn arithmetic book, which has always been a nightmare to him,



Sacha Guitry who has written the play "Mozart," in which he and his wife act, and which Paris has gone mad about

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Contemporary Reminiscences

The Artel of Arts; Sandburg's Lincoln; A Professor's Helen; and Other Matters

By BURTON RASCOE

ONE evening in midwinter, the curtain went up at the most decorative little theater that was ever opened in New York. It was inauguration of the Artel of Arts. Art gallery lights flooded the walls and pedestals around the small auditorium, setting off to the best advantage some brilliant and extraordinary examples of very modern art. Nearest in the line of tradition were the statues in wood carved by Serge Konenkov. They had about them some of the primitive simplicity of those carved saints which stand in the niches of Gothic cathedrals. To be sure there was one ancient painting, a garish and sanguine canvas despite its cracking varnish, labeled "The Flaying of Marsyas" by Cornelius Poelenburg, and alleged to have been the painting presented by Catherine the Great to John Paul Jones, the intrepid American freebooting patriot, who is said to have won Catherine's susceptible heart while Potiemkin was not looking. The legend is that Capt. Jones thought that there might have been an arrière pensée in the lady's mind when she gave him the canvas, suggesting that a similar fate endured by Marsyas was awaiting him if he tarried too long in Russia. And well he might have thought thusly; for the painting is enough to suggest that a lady who presented such a thing to her lover had at least something unpleasant in her mind.

But, to get back, the other paintings on the walls were as ultra-modern as the ultimate hunters might wish to see. Paintings by Soudeikin, Sabaneieff, Aladjov, Barluik and Vassilieff. Very striking all of them. Very interesting some. Very soothing none. But the Artel of Arts ("artel," as you will find by looking, as I did, into Webster's Dictionary, is a Russian word meaning a coöperative brotherhood of artists), the Artel of Arts is plainly prejudiced against soothing art. I quote from the manifesto of the artists, published in their disturbing magazine, "The Pilgrim's Almanach"—I say "disturbing," because I have been greatly disturbed by my inability to make head or tail out of some of the articles, plays and stories in it, particularly those by my friend, Ivan Narodny, who is lucid, explicit and amiable in his conversation:

"The Artel of Arts is an intellectual legion in today's life which, ridiculing philistine sophistry and time-eaten platitudes, pursues those spiritual essentials upon which the great cultures of the past were built. . . . The Artel of Arts aspires to new ideas in art and literature, not for the newness's sake, but for the sake of an evolutionary principle. It advocates a more noble and sincere civilization than the one we have today. It emphasizes the idea or the essential and not the form. Our modern, effeminate society reflects the emptiness of its boasted education in the banal stage, empty literature and stilted art which have resulted from art's separating itself from the stage and altar and each raging after the obvious—success.

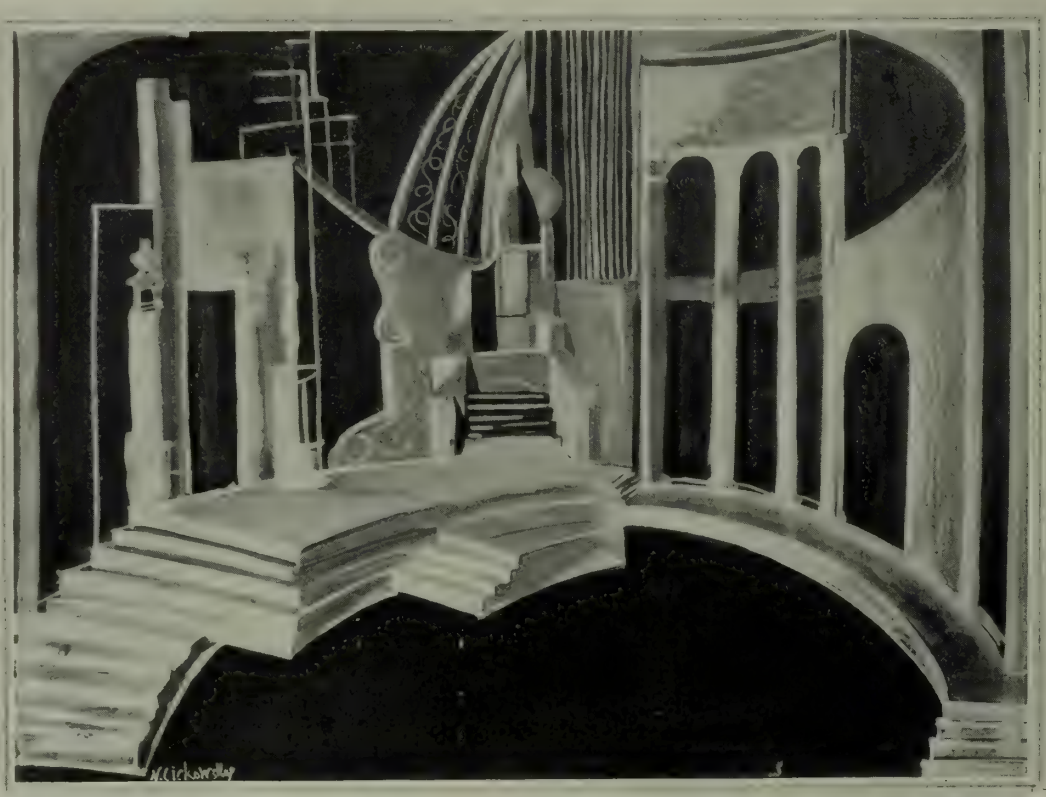


Photo by DeWitt Ward

At the left—The scenery for music, drama, speeches and ceremonial offerings of the Artel of Arts



John Erskine, author of "The Private Life of Helen of Troy"



Dorothy Scarborough, author of "The Wind"—a book of the Texas Desert first published anonymously

"The Artel of Arts becomes in its metaphysical aspects as it were, a religious community of the future. The question of a new religion hangs in the air. It has become more vital since the idolized social-political reforms and revolutionary systems of governments have failed. The Old World's life is practically in the grip of reckless mobocrats, while the New is a bureaucratic machine with money interests on the one side, and organized labor on the other. The social revolution lies not in new social systems and better legislative laws but in more spiritually inspired individuals."

This is all fine speaking, even though it is a bit quaint to hear money derided by those who advertise to spread their art gospel at fifty dollars a subscription for five performances, and the art about the walls gave strength to the spiritual force of the message. There was a distinguished gathering, too: Brancusi and Archipenko, and Madame Archipenko, she of the lovely and astonishing eyes; Gatti-Casazza, Yvonne George, Mrs. C. C. Rumsey, Martha Lorber, a marchesa (I think) and a couple of princesses or so, one of the princesses with the comment-stirring idea of wearing a handful of blue maline over her hair and eyes; and other people of more or less importance in the art and social world.

The lights went out, the curtains parted, and a breath-taking decore was revealed, in blue, yellow and white,—a futuristic design by N. Cickowsky, which combined a suggestion of stairs, a semi-circular platform, an Alhambran archway, a Borgian dungeon entrance, a ceremonial altar, a radio aerial, a touch of the girders of Brooklyn Bridge, and a papal throne. Would you believe it?—Mrs. Adams who sat behind me, didn't, just didn't believe her eyes and said "That couldn't be Markham! They are trying to have some fun with us. It will turn out to be some Russian pantomimist in disguise. Presently he will throw off the mask and do a futuristic dance."

Mrs. Adams was mistaken. So was I. So was Ivan Narodny, who got up the program. It was Edwin Markham, whiskers and all. He talked for centuries about "we artists" and "the soul of beauty," his son, Virgil, and how many copies had been sold of "The Man With the Hoe." As he talked on and on—I had never heard him before—I wondered why that bright child, Nathalia Crane had not questioned the authorship of "The Man With the Hoe," saying that such a mind as Mr. Markham had proved himself as possessing by his interviews in the newspapers denying that Nathalia was capable of writing the poems attributed to her, could not possibly have written "The Man With the Hoe." But possibly Nathalia had read "The Man With the Hoe." I had not. Nathalia could never have written it, which is some consolation.

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Great Modern Hotels

Their Architecture and Decoration—The Ritz-Carlton Cloister of Boca Raton—Florida: By GILES EDGERTON



A glimpse the Cloister showing the beautiful harmony of the roof-lines, and the boat-landing for the pleasure crafts

Addison Mizner, Architect

BOCA RATON already spells magic to the lovers of gorgeous beauty of sea-coast Florida. And when we say Boca Raton today we think of a stretch of tropical land touching an emerald and amethyst sea, almost surrounded with blue waterways, intersected with wide lagoons which are bordered by palms, palmettos and vivid gardens. Through these gardens secluded pathways will run, and beyond will be magnificent Gothic doorways and old Romanesque arched entrances to some of the most picturesque homes in the world. Both the wide highways and the paths through the gardens are flanked with giant shrubs which bloom for months at a time in gorgeous shades of orange and scarlet, deep crimson, canary color and mauve. No modernist painter could bring together on his palette more brilliant hues than the blooms of the hibiscus shrubs, bending at dawn and twilight to the sweet sea winds. The pergolas and arbors will glow under the canary yellow alemanda vine and the bougainvillea blooms in a profusion never seen elsewhere, I think, save in an East Indian jungle.

In this stretch of eighteen thousand acres which is called Boca Raton, there is practically no "inland," for on both sides of the tract are canals, in the very heart of the living district are lakes, and beautiful waterways flow from ocean to lake, through canals to the lagoon. If it were not so old-fashioned, one would say that here indeed had a new Venice been born, created by an artist who realized that for all final loveliness there must be inlets and waterways about the home, a combination of land and sea, or land and rivers. So wide is the main lagoon in Boca Raton that houseboats can steam in from the lake and all kinds of craft find their way from ocean to boat houses. Picture at twilight coming in from deep-sea fishing or from canoe riding over the crest of the breakers, or from a yacht race on one of the lakes with red Venetian sails bellowing in the wind to find a harbor in this palm-bordered waterway. Lovely Spanish homes half-hidden in the fragrant gardens are reached by flowering pathways, then on to a tea party in a cloister or out on a lawn, and later dinner parties, music or dancing out-of-doors or in the hotel cloisters or on the open terraces in the wide gardens, with the fragrance of orange blossoms drenching the soft



This most romantic hotel is entered by a wide portal spanned by a Romanesque arch of gigantic proportion and one passes through the great Spanish door into a lobby forty feet square

ight winds—the most exquisite opportunity or sheer, beautiful, healthful, fascinating play hat could be imagined.

Besides the water sports, Boca Raton will ave tennis courts protected from the sun but pen to the wind, three fine golf courses, slopng gently to the sea, with fairways carpeted by merald turf, a smooth tableland for the polo layers, as well as a flying field where one ay hear the hum of planes hopping off for Miami, Nassau, Havana or out to sea. The adways are wide and smoothly paved, palm rcaded and flower bordered. And through he very heart of Boca Raton runs the Dixie Highway which takes you north and south on ne of the most beautiful highways in the ountry.

It would seem as though all the beauty that ad ever been dreamed of in Andalusia, Mallorca, old Sienna, or ancient Rome, the wonders of the South American jungle, the bird beauty of India, the splashing forest colors of South Africa, as well as the architecture which the Moors brought to Spain, and which Spain brought to California and Florida will be combined in Boca Raton with the last word of convenience, comfort and luxurious living, for which America holds the palm today.

It is interesting to realize that this entire development of Old World beauty, of tropical splendor and modern comfort, was the idea of one man, Addison Mizner. For one never can forget that one of the first men who saw Florida as the American Riviera was Mr. Mizner.

Such architecture as the Ritz-Carlton Cloister at Boca Raton makes one wonder what is in a man's spirit that could make a building he has designed an architectural personality, that could make forms of wood, or stone, or stucco so beautiful that they trouble the imagination, that could bring back into new homes a mysterious old beauty that has enriched other worlds for centuries. Why should one expensive building be bleak and formal, without hospitality or warmth, while another, perhaps the same type and period of architecture, seems alive, kindling the spirit, possessing a lure that brings one swiftly over the threshold, stimulates interest, suggests romance, liberates the fancy?

Why? Indeed! Who can tell? Yet we who love architecture and gardens, and the splendor of tropic color and form, realize that there are buildings, and gardens, too, that have this magic, that pique the curiosity and touch the affection. It is not wholly a matter of beauty, although we recognize beauty as a potent and tangible thing; it is not wholly a matter of architectural sincerity, although that, too, is a wise and necessary force. It is rather, somehow, knowing beauty profoundly and worshipfully, and having the gift to infuse into one's work the emotion which beauty has awakened. If one has appreciation of present-day accomplishment and the splendid achievements of olden days, then something of the charm of these memories should pour through the making of new homes and gardens. And this sense of understanding beauty eventually finds its way into the stucco walls, the rose tiled roofs, the slender twisted iron balconies, the delicately carved niches in the deep walls, the Gothic rails around the garden terraces, the grouped Moorish windows, the great cloisters that surround the patios, the sumptuous stairways that trip down to the sea. Mere building materials are not sufficient to create magic beauty even in the hands



Photographs by R. B. Dame

At the left — Picturesque entrance from loggia to dining room with its stained glass windows and ornate window and door frame



Dining room in the Ritz-Carlton Cloister with its great arches, spacious windows and beautiful tiled floor



Lavao in the dining room shown at the left; a delightful detail of fine Spanish Craftsmanship

of the best contractors and craftsmen. And the wonders that will make Boca Raton a place for beauty lovers to live, are first born in one man's imagination, and the picturesque homes are realized by the architect before the first line is drawn, the first blue print is made.

The first public building erected in Boca Raton is called the Ritz-Carlton Cloister, and the pictures of this building, inside and out, illustrate this article. The Ritz-Carlton Cloister is on Lake Boca Raton. It is a beautiful small hotel of two hundred rooms, an embodiment of Addison Mizner's appreciation and adaptation of Spanish architecture to Florida's landscape and climate. Although it has every modern comfort and convenience, it is mediæval in its inspiration and picturesque beauty. It is a low, friendly, roaming building that rests at the edge of the lake, as the old cloisters do in remote Spanish towns, or in deep-hidden Italian gardens. It is as mellow as the ancient palaces of Seville, which is the part of Spain which inspired Mr. Mizner to build this particular Spanish gem.

In planning the Ritz-Carlton Cloister Mr. Mizner has deviated from the luxurious trappings of the tropical hotels of the Pacific coast and the Riviera. The old Romanesque building which furnished Mr. Mizner his inspiration for the Ritz-Carlton Cloister was a Spanish convent built in the eleventh century, and later the Gothic crest and Gothic refectory were added. As a result it exhales an atmosphere of beautiful, austere simplicity in outline and arrangement. One enters through a wide portal spanned by a Romanesque stone arch of gigantic proportion, one passes through the great Spanish door into a lobby forty feet square. Here the plaster walls run up in unbroken severity to the ceiling two stories relieved on two sides by a balcony around the second floor. The ancient handrail on the balustrade carries the imagination back to those mediæval days when handrails were hewn out of slender logs. In the center of the lobby an old Spanish lantern casts a golden glow on the carved beams and the red tiled floor.

One of the loveliest rooms is the lounge which projects over the lake giving one a sensation of being in a boat which is actually resting on the blue and green tropical waters, whose marvelous colors are repeated in the stained glass Romanesque windows.

From the lounge one steps into the cloisters, through early Gothic arches, and the columns of the cloisters are finished with fantastic capitals, wrought with crude figures and animals, the whole supporting a low-swung arched ceiling. The wooden beams of this ceiling as well as the carved brackets over the top of the columns were originally a part of the University of Seville. Almost the loveliest spot in the hotel is the dining-room with its magnificent ceiling supported on five great Gothic arches of solid masonry. The huge beams of this ceiling are wood, colored with bright vermilion and green, and the lighting of the room is through yellow glass in the daytime. At night there are myriads of old lamps with wicks flickering in cans of oil which throw dancing light on the walls.

The ballroom is done in the manner of an old baronial hall brilliantly decorated with battle flags formerly presented to convents and monasteries. The bedrooms throughout have intentionally been kept very simple, with something of the old quality of the severe

(Continued on page 111)



At the right—A view across the Court of Palms from "The Cloister" which was planned after a famous one in the University of Seville



Detail of masonry on the south entrance of this picturesque hotel with its beautiful Gothic window and rail



A view from the yacht landing of the Tower which gives height and dignity to the building

A Small Duplex Apartment and Garden, with a Moral

Showing the Garden Delight That Can Be Achieved Even in so Large a City as New York

By HAROLD DONALDSON EBERLEIN

HAVING a small city apartment with an adjacent garden, in lieu of a suburban home, does not, at first thought, seem especially alluring, or, indeed possible, it must be admitted. But, curiously enough, it is the "impossible" things, when brought to the point of actual achievement by the aid of imagination and ingenuity, that always make the most fascinating realities.

Eighty-third Street east of Lexington Avenue, in New York City, would seem to the casual observer about the last place in the world where one would be likely to find any semblance of that peace, quiet and blessedness of green, growing things that we naturally associate with rural or suburban life, the last place in the world, in fact, where such could exist in the midst of city turmoil and crowded habitation. And yet, this miracle of transformation has been wrought, and it has been wrought by taking conditions exactly as they were and making the best of them. The attempt demanded vision, of course, and vision showed the way. The illustrations indicate plainly what exists today.

Not much over a year ago the two houses at 160 and 162 East Eighty-third Street, were much the same as their neighbors on both sides—three story and basement dwellings with brown stone fronts that had long since seen their best days and were left forlorn and Ichabod-like when the occupants for whom they had been built forsook the East Side for other districts that had become more fashionable or were more to their tastes. Dilapidation and dinginess had set their impress on the fronts, and what was true of the fronts was true in an even greater degree of the backs where no attempt whatever was made to keep up appearances and where the yards had become unlovely gehennas without one single feature to redeem them save the presence of a few trees that had survived from the time when the owners were people who regarded the amenities of existence and were able to live up to their convictions.

By some curious freak of previous property transfers, number 160 had its own back-yard along with the back-yards of the two houses immediately adjoining to the west. This fortunate circumstance made it possible to carry out the scheme that has since been put into execution. With a smaller area a garden would have been possible, of course, but it would not have been so interesting to begin with. For the rest, the attendant conditions were exactly the same as they are with hundreds of similar houses that line the city cross streets, houses that were designed for a mode of life that changed conditions have made no longer possible nor desirable in the city.

One of the first of these conditions is that comparatively few families find it expedient to occupy the whole space formerly allotted for dwelling purposes to a single household. What might be called intensive living has become more or less imperative. The first step in the conversion of the premises, therefore, involved a measure of internal rearrangement in order to secure two duplex apartments, one consisting of the two lower floors, the other of the two upper. Furthermore, it was necessary to readjust staircases and partitions so that each apartment should be entirely separate from and independent of the other, and each have its own independent means of access. Just how this end was compassed appears in the accompanying plan. The lower apartment had the added advantage of the garden with access to and control of it. It is with the lower apartment that we are here concerned, and more particularly with the ground floor, as the upper floor is wholly devoted to the bedrooms and baths.



The wall niche above the window seat in the living room of a New York apartment serves as a charming place for book shelves and growing ivy. It is also a luxuriously comfortable detail for the book lover

In the internal rearrangement that took place, the kitchen was put where the drawing-room had originally been, with its windows looking out on the street. Next came the pantry, through which is the service entrance. Beyond the pantry, which was the waist of the apartment, so to speak, came the dining-room, from whose window there is a view of the adjacent garden on the east. As this garden is controlled by an owner in full and friendly accord with the remodeling, the pleasantness of the outlook was assured. As a matter of fact, this garden to the east is to all intents and purposes one with the garden belonging to the apartment under consideration so that the three erstwhile unsightly back-yards now form one coherent and agreeable garden area.



The panels each side of this niche in the apartment dining room are made from pieces of Directoire wall paper and the panels are framed with brilliant moulding. Under the panels are antique Chippendale chairs

From the dining room a wide doorway opens into a hall, at one end of which is the entrance, beside the stairway to the upper floor, while at the other is the living room which opens out to the full width of the property and looks directly into the garden which is on the same level so that the step from the living-room garden door to the brick-paved space under the arbor descends but three or four inches.

Leigh French, Jr., Architect



Corner of dining room. On a console table are Empire silver candlesticks and below is a Chippendale chair



Paneling of living room is painted green. Floor is paved with ordinary bricks saturated with boiled oil and waxed



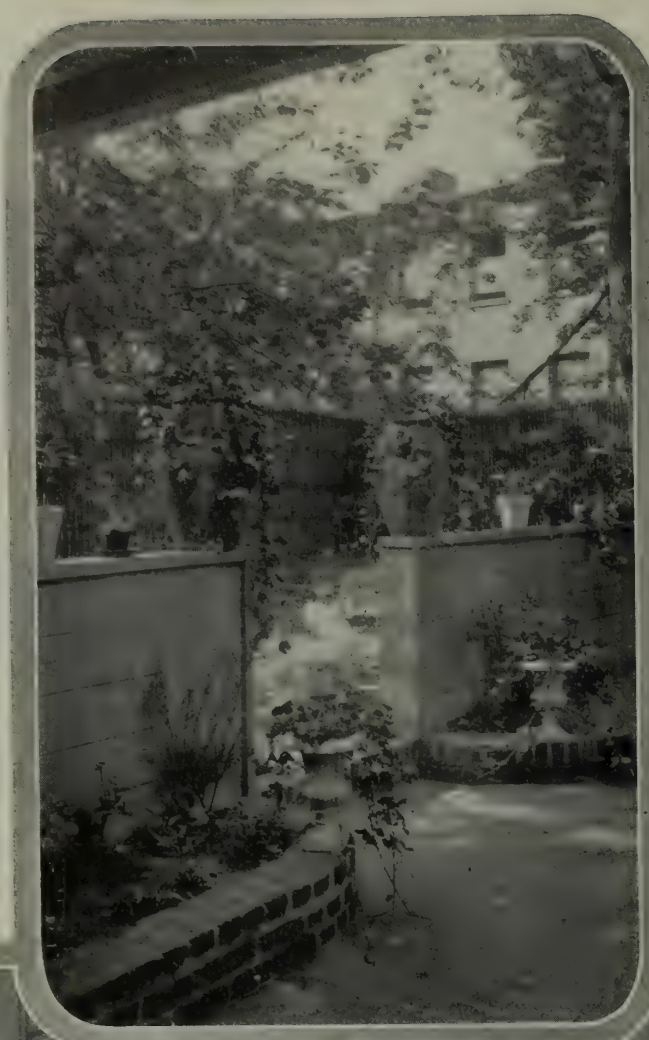
The furniture in this room of the duplex apartment is mixed Province with scale of proportion and date of wood corresponding



Window corner of the duplex city apartment with wide comfortable seat for reading and plenty of books conveniently nearby

Save for the space taken by the garden door and a bit of supporting wall, the whole south end of the living-room is given over to a deep bay window with metal casements.

There are several very substantial and distinct advantages to be reckoned in the working out of the plan just noted. In the first place, having the kitchen directly in what conventionally-minded folk like to consider the *front* of the house puts it directly where the supplies come in, avoids long trips for the maids in answering the door-bell, lets them see into the street—which they presumably like—and, by no means least important, assures absolute privacy and the pleasantest outlook to the dining-room and, more particularly, to the living-room. Indeed, so far as privacy is concerned, occupants of the dining and living rooms might just as well be in the depths of the country. The only thing to break the quiet and dispel the pleasant illusion is the occasional roar of the elevated trains at the far end of the block. The street, with its noises and turmoil, is entirely blotted out.



Showing a gateway in the partition between two New York City apartments



An arbor covering the terrace is painted white; in case of storm there is a blue canvas to roll over the top and down the sides

Another partition made of rough palings with the barks still on. Fine old Italian terra cotta oil jars flank the gateway

We hear a great deal about the charm of the Spanish or Italian city house, with its sheltered and quiet central *patio* or *cortile,* its back turned to the glare and dim of the outward world and its smiling aspect reserved for the gracious inner space where the living rooms enjoy serenity and freshness of outlook. Not seldom is there a note of envy in the voices of those who deplore the absence of such features in the average domestic architecture of American cities. It is futile to envy and deplore. It is very much more to the point to take example, adopt the *principle* involved, and emulate. And this is exactly what has been done in the instance before us. The *principle,* to put it in a nutshell, means turning your back on the street and the outside world generally and turning your face to the far pleasanter things you have it in your power to create within. The obstacle to a realization of this ideal is that a great many people, while they profess to admire it, in reality are so hide-bound by long-established but irrational convention that they are afraid to turn their backs on the street or else they are so obsessed by a lurking desire for ostentation and the mania for being "on parade" that they neither appreciate nor sincerely wish for real privacy. Privacy is easy enough to attain if you resolutely set about it.

The dining room, which is carried out in a scheme of the utmost Directoire austerity and simplicity, is peculiarly satisfying. It is a very small room and the only way to make the most of its area is to eliminate every non-essential. Incidentally, it is the only way to preserve its dignity, too. The purity of line in the fixed decoration and the two little console tables not only avoids the sense of complexity disturbing and fatal to a small room, but is also singularly gratifying on the score of intrinsic grace and fitness. The wall with the niche flanked by two gilt-framed panels of Directoire wall-paper presents an engaging composition fully complete in every respect. In a spirit of thorough consistency with the rest of the room, the floor is paved with white marble quarry tiles rescued from the wreckage of a former mid-Victorian vestibule.

The fascination of the living-room may be readily gathered from the illustrations but attention should be called to several points that cannot be deduced from the pictures. In the first place, the floor is paved with brick, the bricks being saturated with boiled linseed oil before they were laid. After they were laid, they were again treated with oil and waxed and the wax dressing is repeated from time to time so that the floor exhibits a very satisfactory patine. In the second place, there is no occasion for shutters to the bay window across the south end of the room because the window is fully barred, the bars forming not only the framing for the metal casements but corresponding throughout in line with the divisions of the casements so that when the casements are closed the bars are virtually invisible. Last of all, the late seventeenth century panelling above the fireplace and at each side of it is painted a rich but cool green which adds to the cheerful warmth of aspect in winter while, in summer, it is restful and cool enough in quality to make its presence a grateful incident in the composition of the room.

Immediately outside the garden door from the living-room the space beneath the arbor is paved with brick, thus providing a convenient and comfortable place to sit. The rest of the garden is laid out with grass plots and gravelled paths in the symmetrical manner shown on the plan. It may be as well to point out that this scheme of definite structural form was followed not only because coherence of design is infinitely pleasanter to look at and live with than the studied incoherence of the absurd attempts at Lilliputian landscaping, so beloved of the nineteenth century designers, but also because, as anyone who thinks at all must realize, much more actual and apparent spaciousness is to be gained by orderly arrangement than by whimsical and fantastic disorder. At the east end of the garden a low wooden parapet divides the space from the garden beyond and, at each side of the ungated opening, are brick-coped raised beds conceived somewhat after the old Italian precedent.

And the moral of this duplex apartment with its garden, in the heart of the city is just this. Imagination—or vision, if that term is more acceptable—coupled with ingenuity and the will to make the very most of existing conditions, can accomplish wonders of transformation, imparting charm and interest to what, at the outset, was commonplace and uninviting. What has been achieved is obvious. How it has been achieved has been told. What has been possible in this particular instance is equally possible of

(Continued on page 104)

The Curious and Graceful Sculpture of one of the Modern Russians

The Work of Boris Lovet-Lorski Possesses a Poetical Charm Yet in a Measure Reverts to the Impersonal Note of Egyptian Decoration

Courtesy of the Reinhardt Galleries



"Mademoiselle G" decorative modern portrait by Boris Lovet-Lorski



(Above)—Portrait bust of Benjamin Burges Moore by Boris Lovet-Lorski



"And Night with Heavy Tread Drew On" a sculpture group shown recently by Boris Lovet-Lorski



(Below) — "Can Life, Can Death or After Death Appease?" by Boris Lovet-Lorski



(Above)—Detail from "A cycle of Sorrow" by Boris Lovet-Lorski

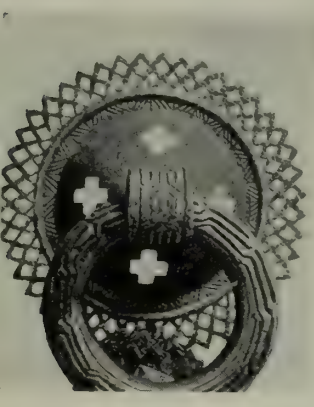
Ironwork of the Spanish Moors

This Craft Is So Respected in Spain That Some of the Most Famous Artists of Their Time Have Practiced It

By ANDERSON McCULLY

THE Spanish type of architecture has taken such a firm hold in certain sections of the United States to which it is well adapted that we are obliged to consider many things foreign formerly to our building problems. One of the most important of these is the prominent part played by decorative iron work.

Iron work in Spain is influenced much less by outside feeling than are most of the other arts, for the worker in iron was almost invariably native born, though very often a Moor. It is these Spanish Moors who furnished not only the basic principles of design, but also their delicate methods of working silver and gold. They have left an exotic note that runs side by side with the Spanish smith's reverence for sound construction. There seems to have been something particularly appealing to the Spanish temperament in the difficulties of handling iron. Contrary to other nations, artists of the first rank worked in it. There are such monumental pieces, especially in the cathedrals of Spain, that we have perhaps lost sight of the large part this same work plays upon a smaller scale in domestic architecture.



A door-knocker of the Spanish Moorish type

The quick and decisive treatment of iron while it is hot and transiently in a plastic condition, of necessity, leads to vigorous and masculine effects. Small objects, regardless of complication, were generally welded in one piece. In *rejas* (grilles), however, the different parts were bound together by driving holes through the heated iron and riveting them together, or still more commonly by binding with collars. As the welding point is the greatest degree of heat the iron will bear without burning and disintegrating it will be seen that considerable skill was necessary to produce the effects obtained.



The Pilatos grille with two tiers of spindles form the body. The acanthus motif is delicately wrought in the design



The Spaniards, however, had one art in their favor that seems lost to us. It was the art of preventing rust. There is no certainty as to the method employed, but it seems to be the consensus of opinion that the iron was heated to a bright red, and then, with the molecules thus separated, plunged at once into linseed or some similar transparent oil which entered the spongy mass sufficiently to ward off rust and create a superficial hardness, also a surface that would polish. Whatever the method, it was far in artistic advance of our modern successive coats of paint.

While the Moor began his use of iron gingerly, working it as he did the more precious metals with file and saw and drill instead of the smith's hammer, when once its use as an architectural feature spread through Spain, he brought all his ingenuity to bear. He held a supreme reverence for ornament. It was the very essence of his being. Fortunately he used well combined geometric patterns, which were also the basis of the Gothic, and consequently the two blended happily into the Mudejar.

So industriously did the whole of Spain apply herself to this art, ironwork developed to a point unheard of in other European countries. Door iron in particular rose to great proportions — escutcheons, knockers, nail-heads, bosses, locks, keys, *rejas* sometimes doors of solid iron. Later, when furniture came into use, whole pieces were made of it. Balconies, stairways, well curbs, chest and box fittings, window *rejas,* there seemed no limit to its domestic uses, while in the churches the imposing array reached monumental proportions of grandeur.



Magnificent gateway in Seville showing Moorish influence in wrought iron and tiles

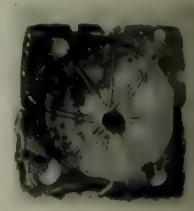
Probably the *reja* is the particular piece of ironwork with which we most frequently connect Spain in our thoughts. This is not strange for it seems to persist throughout and to have been in use through all the succeeding periods—Romanesque, Gothic, Mudejar, Plateresque, Renaissance, Churrigueresco, Baroque, Herrera, Classic, and Modern. While from a point of grandeur, the cathedral *rejas* of Spain far surpass anything among lesser buildings, they are hardly suitable to modern dwellings and I shall ignore the iron work of the great cathedrals in this article, not because it lacks profound interest and vast artistic merit, but because I wish to speak of Spanish iron work as adaptable to our own problems of construction under the Spanish influence.

The earlier *rejas* invariably carry the scroll motif which has been so highly conventionalized in Greek and Roman art. This form was forced rather than chosen in early work because it was the easiest form into which a bar of iron could be patterned. The anvil itself was shaped to a ridge over which the red-hot bar could be beaten and bent. When other tools were used to work with the cold metal, the scroll gave way to the geometric patterns of the Moors, and to the straight vertical bars with upper and lower

(Continued on page 80)



Wrought iron stairway in an ancient patio, the tile stairs especially built to accommodate plants on each side of the rail





The Temples of the Gods have crumbled — but the Gods live on in this charming MODERN TAPESTRY

THE ancient shrines of the gods are fallen into ruins. Delicate flowers have forced their way between the great marble plates, and vines encircle the age-ivoried columns. But the gods will live forever—in literature, in art, in every form of culture.

Their loves, their wars and their exploits have been the inspiration of some of the finest tapestries ever given to the world. Designed by the greatest artists of the past and woven on the finest looms, many of these are now in royal collections and in museums.

BASED on these rare old works of art, the tapestry shown here sweeps aside the centuries and brings to us the greatest of the deities in the height of their splendor: Mighty Jupiter, and Juno, his jealous queen; Venus, the Beautiful, sung by the poets of many ages; and other divinities who in a pagan past inhabited Mount Olympus.

Finely woven in softest wools, the colors are subdued as though by age. Threads of gold, interwoven in a background of neutral tones, outline each figure and form a pleasant contrast.

And of particular interest—because of their wholly modern conception—are the bands of gold which run the length and breadth of the tapestry.

This tapestry, and other attractive Schumacher fabrics, may be seen by arrangement with your own upholsterer, decorator, or the decorating service of your department store.

Let your furnishings reflect the newest and most interesting decorative ideas—combining professional judgment with your own individual tastes. How you may do this with no additional cost to yourself, is explained in a new booklet which we have prepared, "Your Home and the Interior Decorator."

This book, beautifully illustrated will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. B-4, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.



This tapestry which so beautifully combines the glories of the past and the arresting art of the present day, is woven in soft colors on a cream background interlaced with threads of gold



The effect of spacious dignity and restful repose in this living-room owes much of its charm to this delightful tapestry-covered couch

Schumacher fabrics with their wealth of designs and colors in velvets, in damasks, in brocades, chintzes, linens and tapestries, offer the widest latitude for interesting decorative achievements

F. SCHUMACHER & CO.

Light Thoughts on Home Lighting

How to Get the Best Results in Lighting a Room by Careful Study of the Placing of Outlets, in Relation to the Lights Desired

By H. VANDERVOORT WALSH
Professor of Construction, School of Architecture, Columbia University

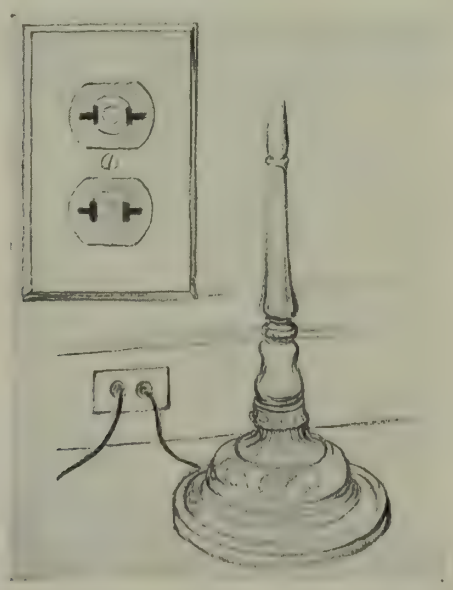
IF there is anything in this world we know because of contrast, it is light. We know it in contrast to darkness, and darkness is no light at all. The intenity of light is always measured by comparing t with some other lighting intensity. I read ny book by a bright electric lamp and fall asleep in the chair, not to awake until the morning sun shines through the window, vhen I stretch and look about and stare quesionably at the electric light that shone so brightly upon my book the night before. In he new light of the day I doubt whether this rtificial bulb is glowing. What seemed so



An example of indirect lighting with lights placed behind molding. They throw light to ceiling and so a soft glow is diffused in all directions

bright last night is dim the next morning by contrast.

Who has not experienced the sensation of looking out over the light spattered valley of a great city, during the intense darkness of an approaching thunderstorm, just after the sun has dropped below the hills above which the black clouds have sprung? Those lights in the valley have twinkled with great intenity, because of the forbidding darkness. Then suddenly a blinding flash of lightning cracked the sky. Immediately after this brilliant flash, the darkness returns, and the lights in the valley seem to have gone out. Slowly as the eye recovers, they come back to shine once more. They had not gone out, however, but the great contrast of another kind



There should be plenty of baseboard outlets

of light had temporarily extinguished them.

All good lighting by daylight or artificial light owes its success to the careful study of the contrast of light with darkness and of light of one intensity with another intensity. Big windows through which the sunlight pours are not as pleasant as smaller windows with carefully-drawn shades that temper the intensity of light coming into the room. Small windows on the north side of the house that never see the sun, are also wrong. "Big windows for foggy climates and small windows for tropical, sunny climates" is a rule that mankind has followed for ages. His houses stand as evidence of it.

Interiors by their very nature cannot stand the glare of too much sunlight, for the contrast is too great with the shadowy parts of the house. If we step from a room too brilliant with sunlight into the hall, we stumble, because the hall seems dark in contrast. If we step from the dark hall into the too sunny room, our eyes pain us and we are blinded. Then, too, once in the brilliantly lighted room, the defects are apparent in everything. The texture of the rug has lost its charm; it looks as if it needed the clippers. The color of the woodwork looks patchy and some blemishes and mould stains stand out in an ugly fashion. The floor looks worn and aged. The walls are full of bumps and cracks. The thing we love, the illusion, is gone. But a slight pulling down of the shades, cutting out all sunshine, but a little patch on the floor changes the whole aspect of the room. The illusion returns. Rugs, furniture, walls, colors and all return with their charming tones. Such is the magic of light and dark.

The artist knows this. Do you often see a picture, painted in the full, brilliant sunlight of noon, when the brightness is great and shadowy nooks have disappeared? Not many. The artist loves the sun when it drops a little, so that long shadows creep across the ground, and modelled forms take shape and hollow niches take on mysterious shadows and subtle light reflections pass over stuccoed walls as the sun shines through the holes in the trees.

The secret of good lighting effect in artificial illumination of the interior of buildings depends upon the artful contrasting of light and shadow. There should be no jolts to the



Direct, but shaded, light on the working plane is very important

eye. No lights should glare impudently at one on entering a room, so that the eye is pained by the sudden demand on the pupil to close. Rather the contrast between full light and shadow should be graded, gently and artfully. No one should be compelled to look directly into the source of the light.

Now modern electric lights have permitted us to do many things with lighting that have never before been imagined, but the great variety of effects have led to some mistaken notions about lighting interiors of homes. One of the great mistakes advocated a great deal today is overlighting. This, according to many illuminating engineers is impossible. But we think the instincts of the artists are



One source of light dominating the room. A play of light and shadow makes the picture interesting on entering room

safer guides, certainly lead to greater beauty.

There is a method of illumination called indirect lighting which can be carried to such extremes that it creates a sense of overlighting. Not that it actually is overlighting, but it appears to be. This method of illumination is produced by fixtures which reflect the light of powerful bulbs upward to the ceiling which in turn diffuses the light to all parts of the room.

If the intensity of the lighting units is high,

(Continued on page 104)



The Pine Room at the New York Galleries, with its mellow natural wood paneling, is vividly reminiscent of the distinguished interiors of Georgian days.

IN the quiet dignity of the architecture and beautifully paneled rooms, the mansions built in America during the XVIII Century sustained the best traditions of their Georgian prototypes.

¶ While there was every evidence of luxury in those fine old dwellings, there lingered about them, withal, the feeling that they were created to be *lived in.* For the wealthy planters of Virginia and Maryland, and the great ship-owners of the North, drew upon celebrated cabinetmakers of London for much of the excellent furniture which adorned their cheery, hospitable homes.

¶ Consoles and mirrors, carved and decorated in the exquisite manner of Hepplewhite and the Brothers Adam, provided the rather formal note which accentuated the impression of warmth and intimacy contributed by comfortable deep-seated chairs, commodious *secretaires* and other useful pieces in richly grained mahogany or walnut.

¶ The fine sense of restraint thus expressed is admirably interpreted by the interior pictured above—one of many charming ensembles at these Galleries, where the furniture and decorative details of all the historic epochs may be viewed in appropriate settings.



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

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Stucco House of the English Cottage Type

The Long Island Residence of Alex J. Disher, Esq.



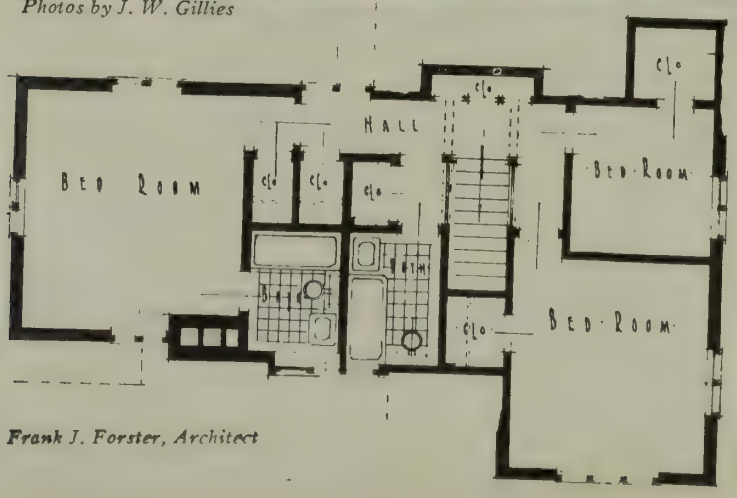
The doorway of the Disher home, the door of wide oak boards set in an interesting frame of oak and brick

Photos by J. W. Gillies

(Below) A fine detail of the home of Mr. Disher revealing the excellent roofline and the combination of wood, brick and stucco



Floor plans of the Disher residence showing the comfortable, convenient arrangement of rooms



Frank J. Forster, Architect



The growing importance of country homes

With the ever-increasing interest in Out-of-Town Homes comes greater care in the selection of their furnishings

COUNTRY homes are becoming more and more important in our national family life. They offer a refuge from the formality of city apartments and an opportunity for a more friendly expression of ourselves in terms of furniture and home surroundings.

With this deeper appreciation of what the country home contributes has come a logical demonstration of it in a more careful selection of furniture of greater interest. The light and flimsy things of wicker and paint are not adequate.

For this reason people are turning to better furniture of the interesting American periods.



A serpentine sideboard of American 18th Century design with jewel-like medallions of historic import

For the dining room, an exquisite serpentine sideboard of choicest San Domingo mahogany inlaid with little medallions of delicate refinement of detail! Or a quaint ship's cupboard of mellow toned maple and early chairs around a draw-top table!

THE Living Rooms and Sun Room are treated as a unit. Comfortable Barlow couches, like "humanized" Pilgrim settles, covered in bright cretonnes! Little upholstered chairs, with the curious lines of those made by the peasants in Brittany, but built with firm joinery for practical use every day!

A trestlegate table taken from the rarely convenient type of an old original, now in a famous museum, but revived for modern use for bridge and general utility! A slender secretary desk of curly maple with gayly painted interior! Hooked rugs—old prints! Plenty of color on walls and draperies!



The sun room is made more interesting by an American maple secretary desk and fiddle-back chair



A small upholstered chair of strength and comfort inspired by the peasant furniture of Brittany

In the bedrooms, many groups of fascinating interest! Some with a flavor of old Spain in carvings and color,—others with the simplicity of a Cape Cod cottage! New designs inspired by dainty forms of French Provincial furniture, and others with the classic beauty of choice 18th Century mahogany!

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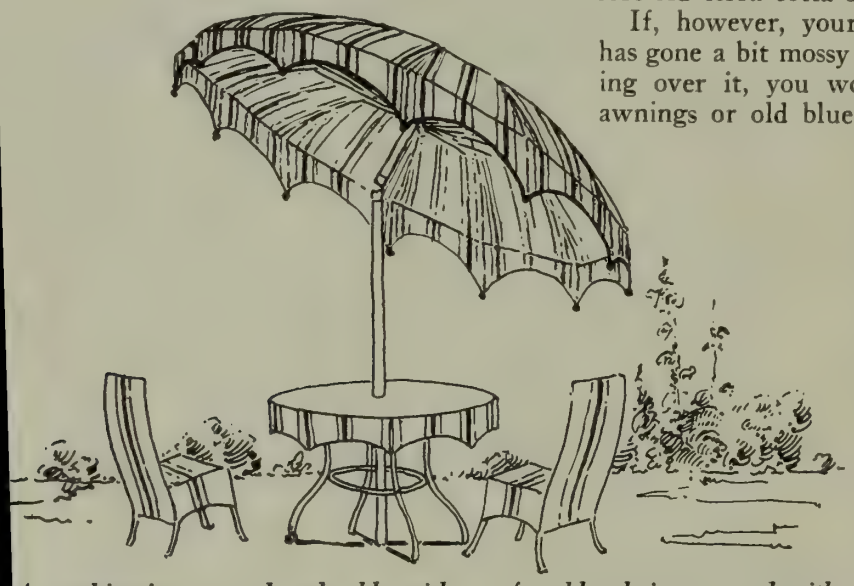
A Bright Color Note in Awnings and Garden Parasols

Brilliant Colored Drill and Canvas Can Now Be Had in Stripes and Patterns and Plain Colors for the City or Country House

ONE of the charming new ways of acquiring a brilliant color for the summer home, the camp, the log cabin, or the city house, for that matter, is hrough the use of brilliant awnings. There vas a time when if one wished a brilliant wning to keep a summertime house in a city r town from looking jaded or dusty or old, he awnings either had to be made to order r else it was necessary to take canvas to some xpert dyer and go to the expense of having he thing done individually. But today, if ou want to have your white or gray country ouse as gay as a flower garden, or if you vant a somber brick or stucco city house to ake on a cheerful summer aspect, it can be one by selecting brilliant awnings, and there s the most delightful variety to be had, both n colors and patterns.

You can, for instance, have striped green, lue and black, red and gray, yellow, orange nd green, scarlet, black and white, green, ellow and white, or you can have a bright range, a corn color or a beautiful green. I m sure there are other shades, too, but these have seen. Or for a little white or yellow r gray house tucked away in a country gar- len you can have awnings with flower de- igns, with patterns of daisies and roses or oppies and geraniums.

It is a delightful idea for a porch, whether t is in a city backyard garden or on the front f a country cottage, to have camp chairs up- holstered with brilliant materials to match the awnings. And many people even go so far



A combination parasol and table with comfortable chairs covered with striped canvas. This amusing group of furniture can be moved about from terrace to porch or placed near the tennis court for tea

to have parasols, either to match their awn- gs or in special brilliant favorite shades. he materials for parasols is a heavy drill; it mes in solid bright red, blue, green, orange, n, white or black, or it comes with the dif- rent umbrella sections in different colors. r the seashore each color section may carry amusing design of a person swimming or ving or playing on the sand or the sections y be different plain colors and the edge of e umbrella may be straight or scalloped.

For the country there are also tents made brilliant colors. They are especially fas- ating in orange if they are going to be ced at the edge of a deep wood or on the ach. Of course, khaki tents are very satis- tory, much more so than the old white t which was soon marked and streaked h dust and fire smoke.

It is a very interesting idea to paint the front of a city brick or stucco house in some personally interesting color, then to have gorgeous awnings put on and the window frames painted black. For this sort of house there would be black window boxes filled with bright-hued flowers or with stiff little evergreen trees. Or again, a pale corn color house would have burnt orange awnings and dull blue window boxes. The effect would be delightful both in winter and summer and the expense is no more than for any coat of paint or for any good awning. I cannot picture city houses with flower patterned awnings, but the gay stripe would be effective, especially if the house is one tone.

It is also quite possible to doctor up the front of an old house that isn't going to be painted or even whitewashed with just the right tone in awnings. Very often one does not wish to paint the front of an old house because age has brought it a lovely tone which could not be duplicated with a paint brush, and in this case it is quite necessary to study the awning question very carefully, because if the front of your house is of weather-worn brick, rose and mauve and a tawny green, then you could not dream of putting up bright orange awnings, or emerald green, or fresh, smart black-and-white. On the other hand, you would search through the shops for a soft old terra cotta or a brownish olive green.

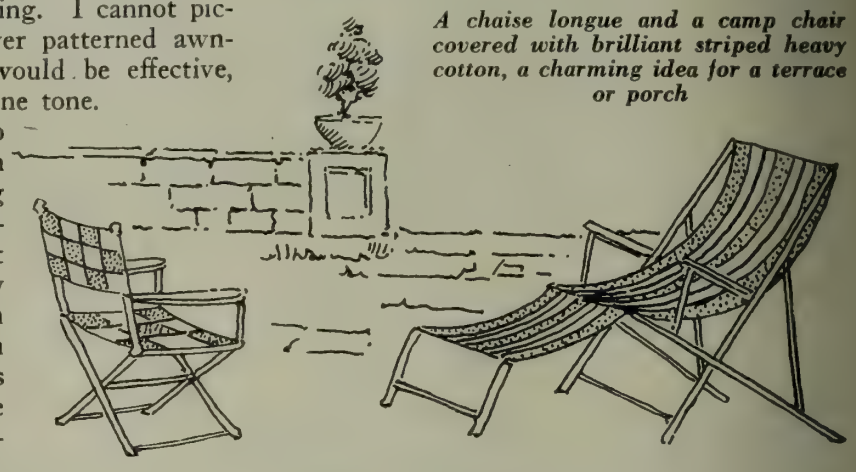
If, however, your old house is stone that has gone a bit mossy or has plenty of ivy trailing over it, you would put up dull yellow awnings or old blue and the effect would be delightful. It would freshen up the house without for a moment having the freshness clash with the warm old beauty as though one were to wear a Czechoslovakian scarf with a delicate old Fortuny gown. So, however much you may relish the vivid note in your summer fixings, you must take care not to have these gay colors make your lovely old house look a bit untidy and weatherbeaten.

There are very few houses that can take a pure white awning. Among the few is a comparatively new Georgian model, a Colonial house recently painted or a bungalow painted moss green or finished with creosote shingles, and I am not sure but what even on these houses I would prefer a black- and-white awning for the Georgina house and bungalow and apple green for the Colonial house.

It is not a bad idea to have the furniture on your porch and the parasol over your tea table in the garden, either match your awnings or at least correspond nicely with them because too much variety in brilliant coloring, say stripes and flower patterns and conventionalized designs, may bring about a rather fussy look and will at least appear as though these decorations for the summer had not been very well considered.

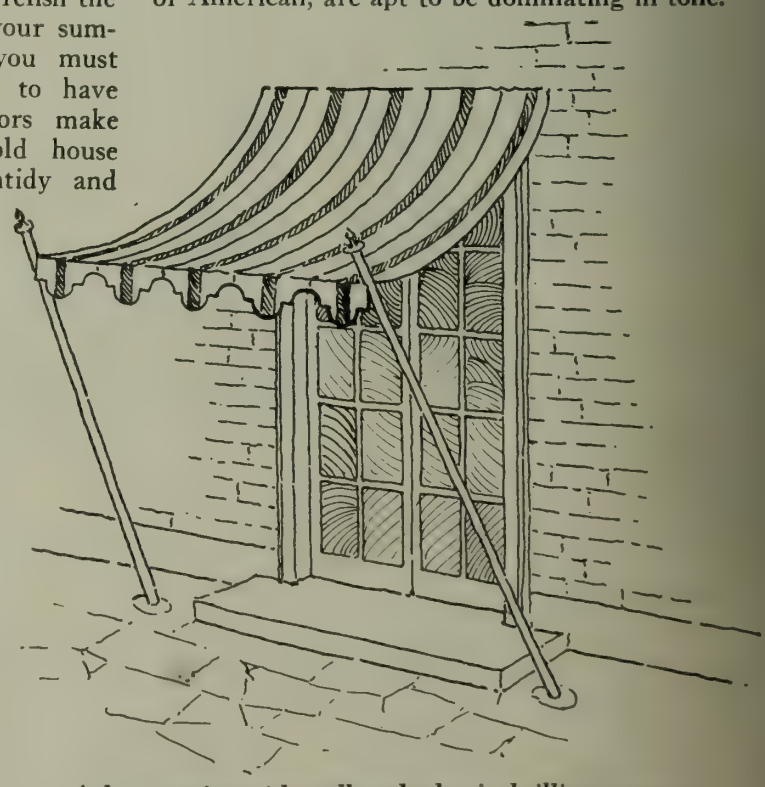
Where the Venetian type of awning is used as shown in our lower cut, the poles could be painted black and the little knobs at the top gilded. Also if the awning edge is scalloped, it would be interesting to bind it with black. This gives an unusual and very chic finish. This very simple type of awning is

A chaise longue and a camp chair covered with brilliant striped heavy cotton, a charming idea for a terrace or porch



extremely convenient and also lends the picture quality to a simple doorway, especially if the poles are handled as suggested.

A delightful use for these bright fabrics is for a color note in gardens that are a bit shady and sombre, as, for instance, country gardens with Northern exposure, or a little back yard garden where flowers cannot flourish for lack of air and sunlight. You can always get a brilliant green grass in even the shadiest garden, and this is a good starting point. Then plan for orange and scarlet, blue or mauve or corn color or white for your chair coverings, parasols or table frills. If you add to the bright fabrics, a few jars for evergreens, in Spanish or Mexican bright tones, you will almost forget that flowers will not bloom abundantly for you. If you are using tiles for your garden, either on the paths or as decoration for a wall fountain or bird bath, then consider the color of the tiles before selecting the drill or canvas for furniture covering—for tiles, whether Spanish, Dutch, Moravian or American, are apt to be dominating in tone.



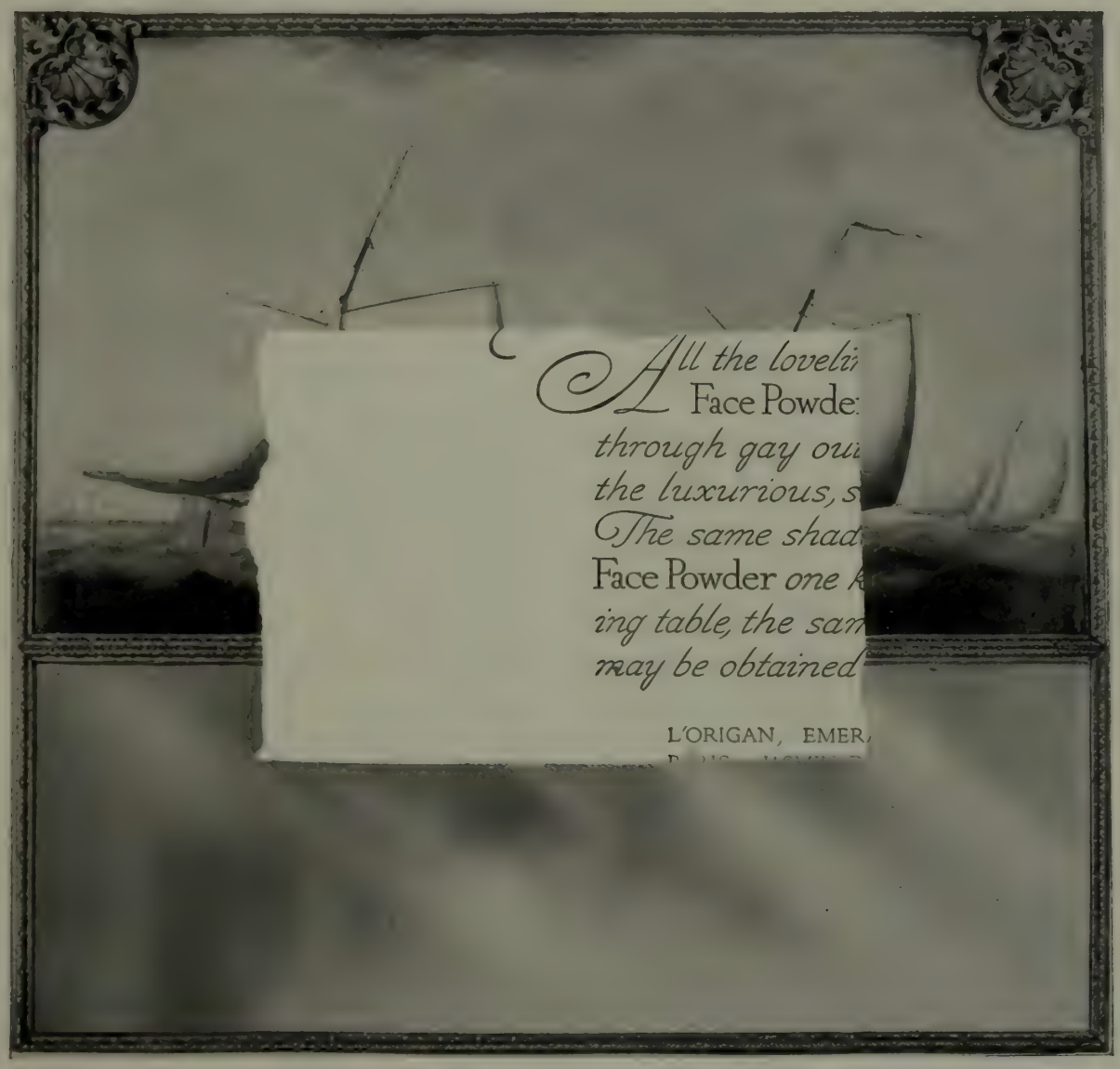
A door awning with scalloped edge in brilliant orange and green

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An Overmantel in carved wood and gilt with interesting marine picture.

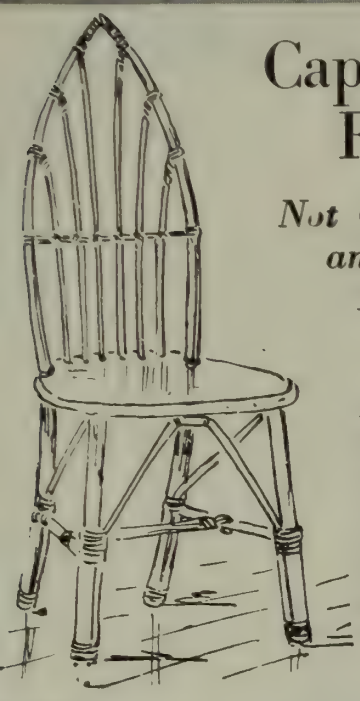
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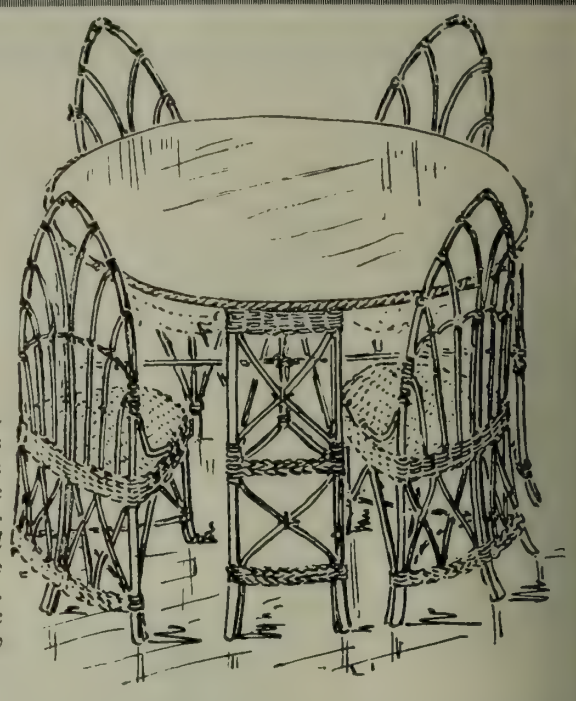
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Captivating Porch and Garden Furniture for Summer Use

Not Only America but France, Belgium, China and Even India Contribute to the Array of Novelties Offered This Season that Increase the Joy of Al Fresco Living



Not unlike our own popular Windsor is this French willow side chair, painted black with glossy finish. Courtesy Mc Hugh Willow Furniture Co.



From Belgium comes this piquant garden set of Gothic flavor, charmingly fashioned from split cane in black. Courtesy Mc Hugh Willow Furniture Co.

THE lure of picturesque and colorful porch furniture for the country home is an asset of immense importance in the hands of a competent decorator and the reaction of a few good pieces, smartly designed and properly placed, is most impressive, while a careless selection may go far to spoil an otherwise pleasing effect. The aesthetic aspect of the new styles in willow and rattan or of wrought iron in combination with one or the other, offers a wide opportunity to vary porch or garden grouping according to the needs of the moment.

Not only America and France but Belgium, China and even far off Bombay have contributed novel designs of hand woven willow or rattan furniture for the country home, and the quaint artistry of the native designers and the glamour of mystery that always surrounds importations from those far away ports gives a quality of picturesque flavor.

From Belgium comes an entrancing porch table and chairs, a welcome innovation for the outdoor dining room of the formal country home, or for use beneath the arbor or orchard of the simple Colonial cottage. Built of split cane, painted a brilliant orange and black and made weather proof by a rich coat of varnish, they strike a vivid note of color in the landscape and stimulate the artistic sense by the comparative values of the color contrasts.



This compact willow stand from Bombay is found convenient for magazines or books. Courtesy Vantines, Inc.

Almost Gothic in character is the design of the Belgium porch furniture and sufficiently decorative to give the style a cachet or individuality of its own; hence a ide popularity. Separate chairs like the set, mewhat on the order of the Windsor, are vailable and they may be painted in solid lor or varied with a decorative application match any especial color scheme.

France sends a strikingly lovely garden set ith arm chair, side chair and round table of ack rattan with decorations in gay tones.

A chaise longue of willow will be found an almost indispensable adjunct to the porch and can be found in its natural color or in solid tones with painted designs of a gay and pleasing sort. With a collection of linen pillows in any of the several agreeable shades of Chinese damask, in striped linen, the stunning awning cloth, new this season, or the imported grass pillows, so closely in harmony with the willow, they add both color and comfort to the ensemble.

No more practical accessory to use in conjunction with porch or garden furniture,



brought it a lovely tone which could not be duplicated with a paint brush, and in this case it is quite necessary to study the awning question very carefully, because if the front of your house is of weather-worn brick, rose and mauve and a tawny green, then you could not dream of putting up bright orange awnings, or emerald green, or fresh, smart black-and-white. On the other hand, you would search through the shops for a soft old terra cotta or a brownish olive green.

If, however, your old house is stone that has gone a bit mossy or has plenty of ivy trailing over it, you would put up dull yellow

A willow tea wagon and cake or sandwich stand are indispensable adjuncts for tea on the lawn. Courtesy Jas. McCreery & Co.

for the al fresco meal on the porch or for afternoon tea on the lawn is the tea wagon with its accompanying plate rack to hold toast, crumpets or dainty sandwiches. Built of willow, on practical lines, stoutly woven, it is capable of innumerable uses and will be found of immense convenience to the hostess.

From the Orient comes the peacock chair, quite new and infinitely alluring with a fan back suggestive of the symbolism appearing in Christian Byzantine art. Accompanying it is an hour glass stool for books or magazines. The iron furniture used in association with rattan is smart and especially suitable for the lawn. A new and strikingly interesting feature to use in connection with porch and garden furniture are the grass mats from the Far East that come 62 inches in length and 25 inches wide in a number of rich color combinations. It doesn't require a great stretch of the imagination to feel the thrill of a purple and mulberry mat with perhaps tables and chairs of burnt orange or one of yellow and orange in combination with black willow. With such an endless variety of examples from which to choose, the garden furnishings of the country home this summer will assume a new air and a fresh flavor that will place this phase of decoration in a realm by itself.

China contributes a host of other piquant novelties and most of this season's pieces, like the chaise longue, show an interesting black and red design interwoven into the background. The most popular is the arrow motif, such as is also introduced into the comfortable, so-called "tub" chairs and settee. One of the most appealing of the new styles of rattan chairs on the market this spring simulates our own early American wing chair and is consequently in demand for houses of Colonial architecture or furnishing.

There is no item of garden furnishings that fits more pleasingly into the charm of the open than the Chinese bamboo screens, cunningly wrought from bundles of native brush bound together in picturesque fashion, using the bamboo as thongs. While primarily intended for garden gates, for which they fill a wonderfully artistic purpose, they are now being adapted by hostesses who find them invaluable to screen the tea table on the lawn. The gates come in pairs with bamboo hinges, and can be placed in the best position to shield the one presiding at the tea table from the wind. A delightful novelty is the Italian iron garden furniture which can be had in a number of interesting patterns, the design following the same graceful treatment found in the antique wrought iron work of the Mediterranean villas, and done in gay color to match any color scheme desired.



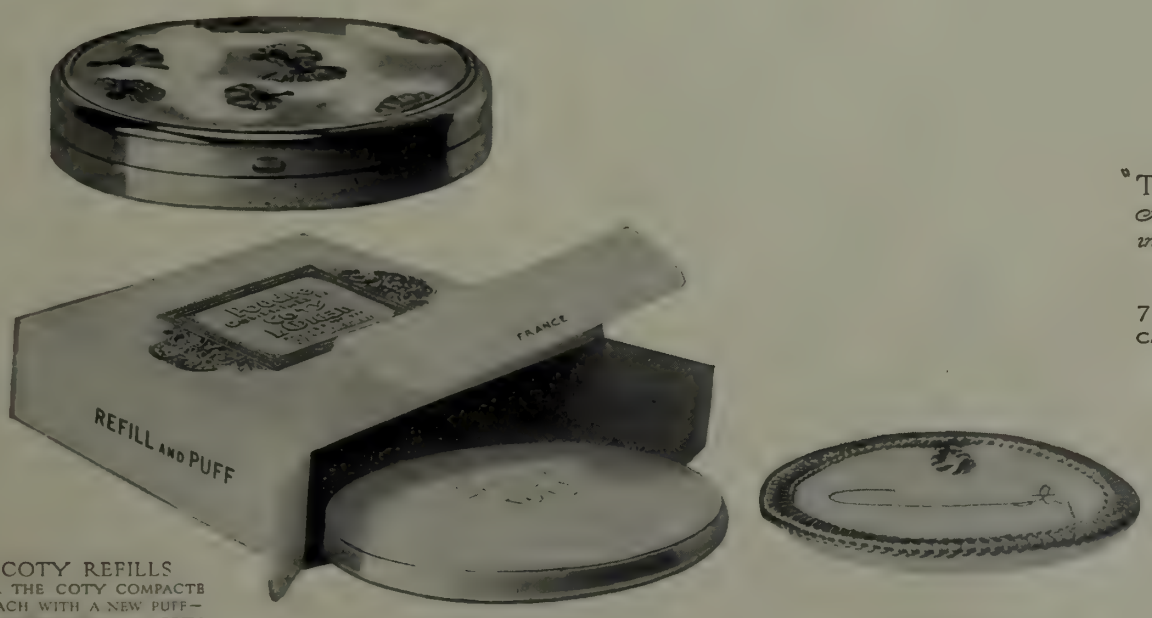
An Oriental chaise longue of willow, orange with black decorations, is the last word in porch comfort for the country home. Courtesy A. H. Notman & Co.



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A Lady's Virtue in Harlem

(Continued from page 37)

larkness of a dance floor so that here is a chorus of delighted ani-nal squeals, and you have a fair dea of Mr. Belasco's tapestry f local color. Then, with the id of the playwrights, Edward Sheldon and Charles MacArthur, e makes "Lulu Belle" a superla-ive physical creature an irresis-ible *amoureuse,* or, in a more pun-ent phrase, a hot baby. She is he heroine of street and saloon rawls, her withering wisecracks ntimidate Irish cops; she seduces arbers, prizefighters and French iscounts, and, in the end, has her eck wrung in a very amorous ncounter. She is the "hard-earted Hannah" of the popular ong who proves that in her world entlemen prefer not blondes but high yallers" and who Charles-ns her way from the pink lights the Elite Grotto to the pink ghts of a Parisian boudoir.

In the delineation of this ex-ting courtesan Miss Ulric is tremely persuasive, for she is perbly free of the genteel re-ements with which most of the cal Duses would have sweetened is raw rôle. Her seductions are nvincing, a rare thing on our amatic altars. She makes it ite clear that Lulu Belle is a eature of the flesh, and that the peal of the barber, whom she serted for the viscount, to her il, bores her, because she never s interested in his, or expected n to be in hers. The acting of enry Hull, as the barber, was cellent, and what with the enor-us cast of negroes and whites, aforesaid replicas of a Harlem eet down to the inevitable com-l Ford, and a jazz palace's ball-om delights, Mr. Belasco has ged an amusing tinsel circus.

Beside this strenuous saga of hly delight, the excitement af-ded by Marc Connolly's "The isdom Tooth" at the Little eatre may seem somewhat mild. t the dramatic idea that moti-vates this play is an honest, orig-inal and fantastic one, and, what-ever the defects of its elaboration, at least stirs one's imagination. It tells the story of a clerk, one Charlie Bemis, a timid, carbon copy, yes-man, impregnated with all the thin totems of correspond-ence school success and whose mind is responsive paper for anyone's strongly voiced opinions, who, spurred by the love of a girl who is momentarily disgusted with his spiritual cowardice, goes on a dreamy quest for the boy he once was.

It is this girl alone who sees that boy beneath the pale New York mask of weak acquiescence, but Charlie, sitting in front of the boarding house fireplace is left in a state of terrible despair because he does not understand, being con-vinced that what everyone sees he is. In the dream that follows the grandma and grandpa who thought he would be President, and the fairy who once was a youthful "idear" of his, appear and to them he appeals for aid. There is the scene in which the proud Charlie introduces his grand-parents to the originals, Barnum and Bailey, and, then, in the person of the eleven-year-old cocky youngster that he was, threatens to lick "Porky" be-cause of his animadversions against fairies unless he apologizes. Then the scene in which, buoyed by the presence of the same fearless kid he once was, he tells his "boss" what he thinks of him for firing a certain blonde stenographer. These are fresh and original.

But Mr. Connolly prepares for this dream-mining expedition by exposing Charlie's weak-spirited character through forced dialogue in the opening scenes of the play, one in a men's washroom, the other in the waiting-room of a dentist's office. These scenes have only an arbitrary novelty, the

(Continued on page 82)



Photograph by White Studio

Lenore Ulric in one of the scenes of "Lulu Belle," at the Belasco Theatre

Modern French and American Taste Contrasted

(Continued from page 54)

stately castles, the simpler houses of the bourgeoisie, the cathedrals, the churches whether dating of the Middle Ages, of the Renaissance, or of the Grand Siecle and following reigns, all are standing proof of the creative genius of our artists. Whether they be noble mansions or simple family dwellings, grandiose or delightfully simple, they are all executed with such a sense of measure and sureness of line both in their "ensemble" and their detail, that they seem to have been executed, so to speak, instinctively.

Side by side with perfect works of art have sprung up modern, hideous constructions, monstrous public buildings, private houses in which, I am sure, not one of my American friends would consent to live. Whether it be a public building like the new City Hall at Tours, or one of these innumerable country houses one sees everywhere, disfiguring by their ugliness the beautiful landscape surrounding them, everywhere one finds the same ridiculous pretentions, the same vulgarity, briefly the same ugliness.

In sculpture we have just passed through a no less disillusioning period, we realize it as we walk through the many squares and public gardens systematically disfigured by the great number of ridiculous busts and crazy statues with which they are filled. I have seen here in America many excellent statues and public monuments, others have been less good, and some, as can happen everywhere, frankly bad. But I have never seen anything quite as hideously unreasonable as the monument erected in Paris to the memory of Victor Hugo on the square that bears his name, or as those of Gambetta on the Carrousel and of Alfred de Musset opposite the Comedie Francaise, not to mention most of the military statues which have been erected on every village square since the war.

Not only are the individual figures on these monuments common and unattractive, but, owing to the unbalanced and pretentious composition of their treatment the whole effect produced becomes the very opposite of sculpture.

What has happened in France, and how comes it that we who used to have great sculptors and I may add one of the finest architectures in Europe, should today produce such very inferior work? Much could be written on the subject, but it would take many pages to attempt to analyze the social, technical and other reasons responsible for the present gradual corruption of artistic taste in France.

For the arts in general are not absolutely independent of the general conditions existing in a country; anarchical tendencies of such or such a "regime" finish by exercising an undesirable influence on the morals of a country, and if one observes things more closely one finds everywhere the same disorder and the same lack of common sense.

To explain here the lowering of the standard of artistic taste to be found in France under the Third Republic, one must insist on the following reason, which is undoubtedly the most serious and dominates all others.

For centuries and from one generation to another, French people have received an education both technical and ethical of the highest order. For centuries every artist and every craftsman, the two terms were really synonymous, be they architects, sculptors, carpenters or smiths, were submitted from early youth to long years of training and to a severe but fruitful discipline. Moreover, they were taught to follow rigid moral tenets. Every one could not become a craftsman only for the asking. Each trade formed a corporation, having its own laws, its customs and its rules of work, and before being allowed to use the scalpel, to carve wood, or to paint a sign-post, one had to be a member of a corporation, which meant that one had to acquire expert knowledge of all the details of one's trade and have successfully overcome many difficult tests. At times the narrow rules might cramp and tyrannize individual expression, but at the same time they proved a guidance and a support and certainly gave artists and craftsmen a bearing unheard of today. Thanks to patience and method, having before them only the best examples, the artists and the craftsmen of France necessarily acquired a sureness of taste and a nearly infallible tact which made them for a long period the best professional workers of Europe.

These corporations have often been taxed with greatly hampering the possibility of original and personal expression. I do not agree with this criticism, at any rate the results achieved by the artists who belonged to them are there to disprove it. Artists having a strong personality always found means to express it. The lesser ones instead of trying at all costs to create just for the sake of producing something that was new, were content to repeat the best that had already been done. Innovations were slow and came insensibly, nearly unconsciously, the successive styles developed themselves without effort or noise, pro-

(Continued on page 88)



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Art's Spring Flowers

(Continued from page 47)



"The Black Bridge," by Charles Burchfield. Courtesy of the Montross Gallery

impersonal smile. The painting in this canvas is extraordinarily compact. The strength of this child's solid little body underneath the heavy clothes definitely dominates but is decoratively related to the outdoor setting so that there is both a refreshing portrait and one of McFee's finished still lifes.

The "Sunday" of Edward Hopper is a precise statement of the manner in which that most drab of days is emptily celebrated in a lower middle-class American locale. Judging by the angular aspect of the low frame building and the drawn shabby shop window, the man sitting in gartered shirt sleeves on the shop's stoop in the fore-ground might be one of the heavy heroes whose ambling tragedies are jerkily unwound in the novels of Frank Norris and the early Theodore Dreiser. The man might be a barkeeper just scraped and pungently pomaded as he sits humped up dejectedly in the blinding sunlight of an unnaturally quiet day which seems to expose all the dusty bleakness of the street's chalky life.

Rockwell Kent, who also had a show of watercolors and woodcuts at the Weyhe Galleries, was represented by one of his mystical patterns, a canvas titled "Parry Harbor." Mr. Kent is no Blake, though his intentions are good. But nothing can be more unmoving than forced mysticism, and the plethora of symbolism that has sprung up on all sides is taking on a suspiciously derivative hue. I for one cannot understand the conclusion that the realization of a mystical communion with the elements must be rendered in monotonously gaunt forms. The wintry smile of the sun is not altogether gray, and the pinnacles of mountains are not always so excitedly piercing. However, in "Parry Harbor" Mr. Kent's frozen silence has a certain sullen pristine color. Water color, it is said, is a new medium for Mr. Kent. The specimens at the Weyhe Galleries fall into two groups, the strained symbolism of his conscious mystical moments, and some gentle, literal water colors of Provence. The latter have a warm freshness. Mr. Kent's woodcuts are the best vehicles for his intense men and women, but the white flame of exaltation is achieved by a derivative, repetitious formula in these cold compositions.

Ernest Lawson's "Hall of Fame" is in his opalescent, lyrical vein, but his one man show earlier in the month at the Ferargil Galleries gave one a more comprehensive idea of this fine painter's sparkling color-sense. Also represented in the Rehn Galleries exhibition were Allen Tucker, whose "Green Shadows" is a dazzling design of tree shadows against sumptuous summer sunshine; Eugene Speicher with a new "Polly Mary" in his blue "Carmaline"; and distinctive paintings by George Bellows, Robert Henri, W. J. Glackens, Gifford Beal and Maurice Prendergast, and a lovely decorative screen by Max Kuehne.

Among the European artists, the bright star was the sculptor Constantin Brancusi whose integral forms were exhibited at the Wildenstein Galleries. Beside the sculpture of Aristide Maillol, these natural forms do seem a little precious, and barren of emotional content. But this seeming film of precosity fades away as one discovers how naturally and simply Brancusi's forms are realized. It is his contention that woods and marbles and metals have inherently sculptural forms not meant for literal imitation of things, and so he helps nature to realize herself. Thus in the "Torso of a Young Man" nature's structure of the wood is guided by the artist's creative sense into the linear character of a young man's torso. It is no image that Brancusi exposes, but a sample of nature's similarity in two forms, the one of wood, the other of flesh and bone. He does the same thing in his soaring "Bird in Space," which is made of polished bronze, and in his onyx "Torso of a Young Woman." Whether he works in onyx or

(Continued on page 86)



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Contemporary Reminiscences

(Continued from page 56)

Mr. Markham asked his audience if there was a poem of his they wanted him to recite. Some one with a low sense of humor asked for "The Man With the Hoe." Mr. Markham spent another half hour telling how he came to write it, and explaining it all in advance. Then he read it.

The next number on the program of this great revolutionary event in the art world was a so-so cello number, featuring those great moderns, Bach and Moskowsky. Fraser Grange sang very beautifully some ballads. It was a happy interlude. But tragedy was to come. Three girls, labeled the Constance Towne dancers, all right at the very peak of the awkward age and one of them with a playful plumpness, cavorted about on the stage until most of the audience were suffering from suppressed convulsions. Some did not succeed in their suppressions very well. Before I slid off of my chair on to the floor, I realized where Fannie Brice got her inspiration for her burlesque "Spring Song" dance. One of the girls did "The Dying Swan" to Saint-Saens' music. Mrs. Adams said, "No one has taken that long to die on the stage since Ethel Barrymore appeared in 'Declassé.'"

I had never before suspected my friend, Ivan Narodny, of having such a cruel and sardonic idea of fun.

* * *

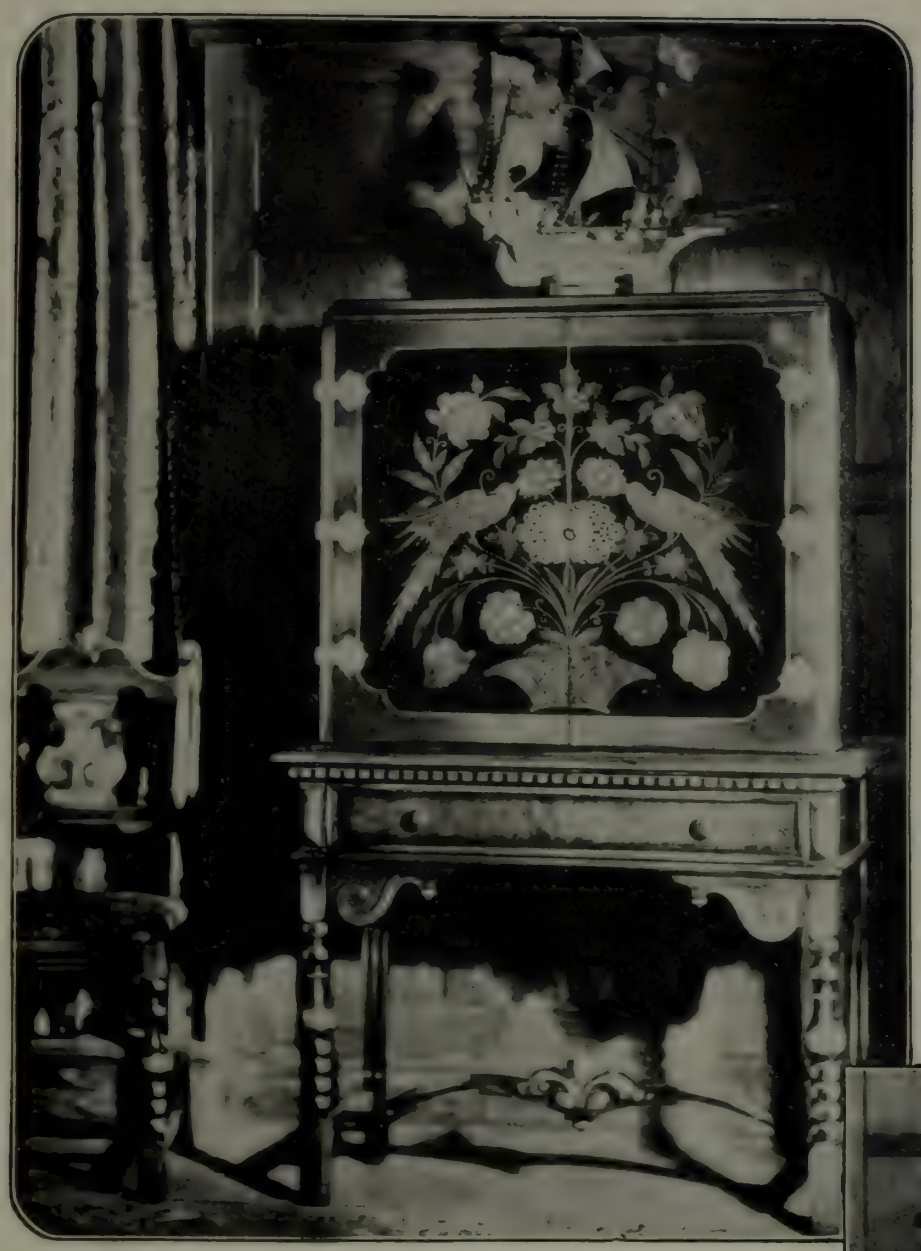
For thirty years Carl Sandburg had planned the biography of the beginnings of Abraham Lincoln's career, and the result is now embodied in the two-volume story of "Abraham Lincoln: the Prairie Years." Most of it is a prose poem in Sandburg's individual and impressive idiom, an idiom that just misses being brutal by overtones of tenderness and irony. I once wrote that the burden of all of Sandburg's poetry is the wail of Ecclesiastes that all is vanity and ends in death. Pomp and glory are to him but reminders of sepulchres and graves. He broods on beauty and its quick passing; "Cool Tombs" is his most characteristic poem; and a sorrowing tenderness pervades his subtle sermons on brotherhood and kindness. There is in Sandburg's character much of Lincoln's make-up, a brawny body made lean and leathery by hard physical labor, a dreamy idealism embracing a vision of true democracy and fellowship among men, a sense of destiny that is never quite apparent, a sort of humor that finds relief from anxiety in jokes and anecdotes, a brooding seriousness that wears a smile. There is also something of the actor in both of them, illustrated by Lincoln's careful rumpling of his hair just before going on the platform to make a speech, and by Sandburg's wearing a cap low down over his eyes and knitting his brows into a look of enigmatic seriousness when he is telling something that is not really profoundly significant at all.

Sandburg's biography is, indeed, as one might suspect, quite considerably a document wherein Sandburg talks of himself apropos of Lincoln. But, as Anatole France said in another connection, the occasion is worthy enough; and Sandburg's personality and point of view are equal to the occasion. Carefully avoiding sentimentality, Sandburg has caught the most poignant and dramatic moments in Lincoln's career and done them full justice, as a poet of his stature would, in passage of great and grave beauty. He had gone over the land in which Lincoln spent his first fifty years; he has pored patiently through old files; he has collected and introduced new letters, new facts, and new anecdotes. The two volumes are, indeed, studded with too many anecdotes for my taste, for I consider that many of them were dull and without savor; and to me, it would be necessary to introduce but a few of these to give me the impression that Lincoln's notion of a funny story was sometime on the level of jokes in the back of Ayer's Almanack. Most important, perhaps, is Sandburg's careful filling in of the background of his portrait of Lincoln, his evocation of the life and times of the country in which Lincoln grew up. He has shown how the ideals of the time were fostered by the conditions in the new prairie country; he reproduced the language with what seems like accuracy and fidelity. It is a book, certainly, to put into the



Carl Sandburg, author of "Abraham Lincoln: the Prairie Years"

(Continued on page 90)



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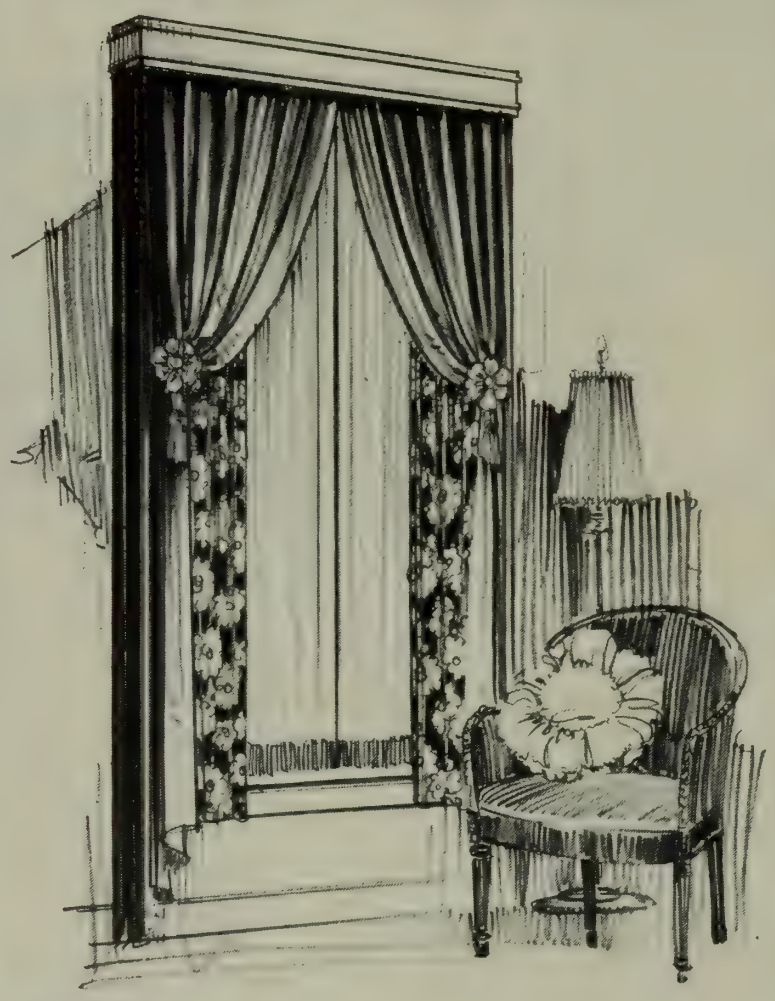
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Ironwork of the Spanish Moors

(Continued from page 64)

horizontals of the Gothic. This bar motif became the accepted convention though it is interesting to note that all the earlier bars were round in form, and when the square ones came into use, they were always placed diagonally so that two faces were visible.

Next the smith began to twist these square bars, sometimes for the entire length and alternating with straight ones, again for only a short distance, leaving the balance straight. From this it was a short step to the splitting of the bar at certain points and opening it into lozenge, heart, or trefoil designs, then bringing the split ends back to be welded together for the balance of their length or until they were again opened out. Sometimes the shell motif is introduced to indicate that the owner had made the holy pilgrimage to Santiago de Compostela. Or again the Ave Maria in quaintly pierced letters formed a cross band and spoke of piety behind the grille. But far more common was the use of armorial bearings, which in their turn necessitated painting and gilding. One thing is to be borne in mind here, though, with a few notable exceptions, mostly in the cathedrals, such as the Golden Stairway at Burgos, the Spaniard had the good taste to confine this coloring entirely to heraldry where it was a legitimate necessity for the proper significance of the bearing. In the gilded cathedral examples, small ingots of gold were beaten out to an almost incredible thinness, dipped in poppy oil, and then hammered to the iron so that much of the original surface was retained. This is a far cry from modern radiator gilding! We must remember that the makers of *rejas* were not smiths alone. They were in many instances architects, armorers, and silversmiths, even sculptors.

During the Renaissance the round or square upright bar gave way to the spindle. The horizontal that had developed into a band soon took on elaborate crestings. The outer spindles became pilasters to frame the gates and even reached proportions of square or Corinthian columns. The human figure came into use and even scenes from history were attempted. Arabesques and floral forms were also used.

Spain's wealth and power were on the wane when the Baroque and Churrigueresco held sway. While the overly ornate style gained some headway in domestic architecture, the cathedrals fortunately could not afford it and turned rather to a revival of Grecian forms.

Just as popular as the door *reja* has been the window *reja*. Of a necessity in the beginning for protection against the lawless element, it was further sanctioned by the Moorish ideas upon the secluded family life. Often the Mudejar window hood is supported upon iron brackets of unusually good outline. This hood gives a somewhat awning-like protection, and also adds to the importance of the window below, often a desirable effect. A rather popular sixteenth century type of domestic window *reja* consists of spindles with the balance of the *reja* worked in the flat. The bands are formed of sheet iron ornamented with applied flattened rosettes, and the scroll motif at the top beaten from flat iron strips. The corner motifs are cusped acanthus leaves from which small long stemmed lilies rise. These were generally topped by the Mudejar hood.

The so-called Pilatos grille is one of much merit and has been cited with great frequency by writers upon Spanish subjects. Two tiers of spindles form the body. Hardly visible in the photograph is the acanthus motif upon them, so delicately wrought that the outline remains uninterrupted. There are two central bands and a cresting in repousse in which the front and back are beaten to form and riveted together.

Sometimes the window *reja* is framed in a setting of glazed Moorish tiles in the wall. When this is done, the iron itself needs less ornamentation. The splitting of every other bar into an unusual quatrefoil, and the whole surmounted by a band of leaf tracery and an armorial crest makes a pleasing window treatment and was particularly used in Toledo. Splitting the horizontals to receive the verticals, or vice versa, adds further to the effect.

While the restraint of Herrera did so much to bring Spanish architecture back from the fussy ornateness into which it had fallen, its effect was overdone upon the *reja* and we are too often reminded of prison bars, an effect which we must take into very careful consideration in the planning of any *reja* for our modern homes. The Spaniard seemed to bar his window much as we glass ours as a matter of course, whether or not necessary for security. He insists that it tempers the heat, that the iron takes up the rays of the sun and keeps the room beyond cool.

The iron balcony did not come into universal use in Spain until the late seventeenth century. Its prototype is found in the strictly defensive stone balcony. In choosing a Spanish balcony, it is necessary to proceed more carefully than in the choice of other features, for much of this is an exaggeration of the worst details in the French balcony and lacking the elegance and restraint of the originals. There are splendid bal-

(Continued on page 92)

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A Lady's Virtue in Harlem

(Continued from page 74)

facets of Charlie's character which they are meant to accentuate could have been achieved in less strained settings. Moreover, Mr. Connolly's daylight moments reveal only an acute gift for rather obvious satire, nor are his inventive gifts startling. But he does provide some extremely fresh moments, as I have already pointed out: the forenoon fragility of the circus is brightly woven: the encounter between the two boys is charmingly improvised: the character of the lazy, anarchic Everett, who loses a million dollars each year because he has forsworn a hypothetical career as a banker, to carry water to circus animals, is an excellent bit of characterization. Consequently, despite its sentimental tendencies and wistful whimsicalities in the Barrie manner, the whole proceeding as to plot and performance is a rare exhibit for Broadway. Thomas Mitchell crept into the part of Charlie Bemis very successfully, and the acting of Edwin Philips, as the boy Charlie once was, and Hugh O'Connell, as the aforesaid Everett, was equally satisfying.

These ancient problems of sex and the spirit, with some poetry and much artificial, torturous writing, are also posed in John Howard Lawson's latest play "Nirvana" (Greenwich Village Theatre). The author of "Processional" and "Roger Bloomer" believes that modern American life is impossible and on the "dizzy brink of disaster" without a new religion to make its "electric void" endurable. The old religions and their pseudo-scientific offspring, he believes, are dated and inadequate to salve the despairs, disillusionments and futilities of a new complex world which daily destroys some heretofore irrefragable belief, such as the Euclidean principle of straight lines. And in his play Mr. Lawson wishes us to observe a teetering world, tormented by the dark corridors which every physical and metaphysical door opens upon, seeking answers to unanswerable questions. All ask, poet, virgin and scientist, even those who seem to have some preference and have graduated into the extra-human stages of abnormality: "What is sex?" and then hug one another, commit adultery, fall off roof-tops, and begin all over again.

All this is jerkily unreeled with a derived deal of prophetic excitement. But, somehow, one does not become fired. For, in preparing his bonfire of outworn fetishes and punctured beliefs, Mr. Lawson forgot the flame which was to fuse this problem-question into a creative expression of our modern disquiet. His play is a symphony with one borrowed note. The onrushing doom that he hears on the apprehensive rails of modern despair has been precisely predicted by a host of philosophers, sociologists, psychologists and poets. It is the creative vision of this tumultuous, goal-less world which it was Mr. Lawson's task to provide. Instead, he has pieced together a mechanical "Everyman" and seeks to represent the poetic element in one person, the scientific element in one scientist, and so on. But since neither the poet, scientist nor any other person in the play has any created life, we are given a relayed symposium of not very thorough abstractions.

"The Masque of Venice," by George Dunning Gribble, an Englishman, at the Mansfield Theatre, like "Nirvana," is a comedy of man's head-bumping proclivities, but in a lighter, more unsurprised vein. Mr. Gribble has been denounced in the public press as a literary person trying to palm himself off as a professional playwright and discovered in the act. But all that I beheld was a gay, adult extravaganza concerned with the clumsy and mischievous efforts of a middle-aged English writer to be something of a Byron. He is living in sin (it is his first amorous holiday) in a palazzo right on the Grand Canal with a "latter-day nymph" appropriately named Egeria, and the fun is caused by his arrangement of an assignation between Jack Cazeneuve, a descendant of the great Casanova through a Puritan ancestress named Prudence Tanglefoot, and Sophia Elphinstone, a literary celebrity. Mrs. Elphinstone, who is above the flesh, is overcome by young Cazeneuve's careless reading from plagiarized (from "Werther") love letters. Of course, there is the sad, slightly ridiculous Byronic Jonathan Mumford and his failure to hold on to Egeria, and her rather doubtful amorous philosophy. Mr. Gribble's high comedy is frequently rather low, but, on the whole, he provides urbane entertainment. The acting of the piece was provided by Arnold Daly, who, though he is one of our finest actors, has a regrettable tendency to chew his words. Miss Selena Royle, as Egeria, is a rather prosaic beauty, her appeal is to the eye. Miss Antoinette Perry did not exhaust the possibilities of Mrs. Elphinstone.

Then there were the boarding-house and suburban preoccupations with box-office problems of love. In "Love 'Em and Leave 'Em" the product of the conspitorial cross-stitching pens — dipped in stencils of slang—of John V. A. Weaver and George Abbott, at the Sam H. Harris Theatre, this brave, hard-boiled boast of wringing the affections dry and deserting the remaining husk ends up with the good sister winning back from a bad, selfish sister the white-headed boy of their joint affec-

(Continued on page 84)

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A Lady's Virtue in Harlem

(Continued from page 82)

tions. There is a certain apprehension of the obvious facets of the homely demeanor of the department store Don Juans and their salesladies, their mannerisms and aspirations, but these cardboard creatures — with the exception of the hard vamp sister whose gold-digging traits are drawn with a semblance of verity —are so burdened with the fabricated "American" language with which Mr. Weaver coats poor poetry that the play and its people strangle in a welter of wisecracks. It is as though the Messrs. Weaver and Abbott first assembled their laugh-bringing lines, and then constructed characters to fit them. Florence Johns was appealing as the good sister.

In "A Lady's Virtue," by Rachel Crothers, at the Bijou Theatre, and "Mama Loves Papa," by Jack McGowan and Mann Page, at the Forrest Theatre, the characters are constructed according to topical amorous manners and ideas. Of "Mama Loves Papa" it is enough to say that it is moderately amusing because of the presence of John E. Hazzard, and that it contains an embryonic bathing scene, introduced and designed to show off the charms of the actresses so as to counteract any disquietude the audience may feel that it is being offered familiar farce-candy. The manner in which the ladies of the play reveal their charms is worthy of a brief description since it is typical of a curious mixture of provocative puritanism that lately has been imported to Broadway. The actresses enter in the coy manner of the burlesque queens of the National Winter Garden on Houston Street; that is they glide up-stage, unfurl their gaudy silk wraps, pose, and then for the rest of the act remain primly covered and unbathed.

The action of Miss Crothers' play is not so frivolous and studded with Broadway witticisms. The question posed in "A Lady's Virtue" is, as the title suggests, intangible, and not easily determined. A wife, wearied of her husband's charms, brings with her from New York where she has been savoring fashions in men, a famous singer, one Madama Sisson, who promptly falls (and drags with her) in love with the husband. What follows is the tug of war for the husband, when the wife decides, after a wrestling match in a bachelor's boudoir, that the new love is not for her. She wants her husband back after all her outcries for personal freedom, and she gets him back because the beautiful singer realizes that the said husband does not really love *her* but the beautiful woman that she is. How did the beautiful lady discover this? By observing the husband's nervous shivers at the awful possibility that this wife might lend herself to love without a marriage license. In this play is crystallized all the shouting and after-the-fact propaganda concerning the new freedom of women, i.e., that what's right for the gander is doubly right for the goose, which, nowadays, is streaked through most of the native plays that stride Broadway's boards without getting anywhere, and indicating that what is preached theatrically probably is being practiced actually. Miss Crothers, I take it, believes that virtue is its own reward, or, at least, that true love is founded upon virtue. In this she has the unconvincing help of the two star-sisters, Mary and Florence Nash.

Virtue in "The Virgin," by Arthur Corning White and Louis Bennison, at the Maxine Elliott Theatre, is also its own reward, but the reward is in the nature of an unvirtuous quest by a French Canadian lumberjack, who in his disillusioned revulsion at the thought that a mad revivalist's young wife is not the virgin he had envisioned, seeks to confirm his disillusion by tearing off her clothes. It is this "powerful play of today" that is being advertised as a composition that might have been the joint best of Channing Pollock and Eugene O'Neill! Why, even Channing Pollock wouldn't be guilty of it. Lee Baker plays excellently the one rôle, that of the mad revivalist, that is fairly well realized. Mr. Bennison, who plays the rôle of the lumberjack, is the familiar villain. Phyllis Povah did her best with the stilted "virgin."

The Shuberts offer many attractions in their "A Night in Paris" at Casino de Paris on the Century Roof, but the only real one is Yvonne George. Her numbers are few, but each one is superbly perfect, from the murderous caricature of Mistinguette, the coy shrill shrieks of the Russian emigre singer, and the posturing of Raquel Meller. Unlike the American *diseuse,* her imitations are not efforts to do almost as well what the original does perfectly, but creative criticisms. Mme. George doesn't try to look like Mistinguette. She chooses Mistinguette's most vulnerable characteristic, her voice, and with one or two gestures it is extraordinary how marvelously she can suggest the rough, lower class personality of her victim, and at the same time be amusing on her own account. She is a brilliant, civilized performer. Kathryn Ray may be "the most beautiful girl in the world," but her blonde prettiness, and the undressed beauty of her sister chorines, are not one-hundredth as satisfying as the amusement contributed by Mme. George. Of course, the Shuberts provide aesthetic amusement, too, in the shape of almost nude ladies,

(Continued on page 111)

YOUTH PICKS *THE ROADSTER!*

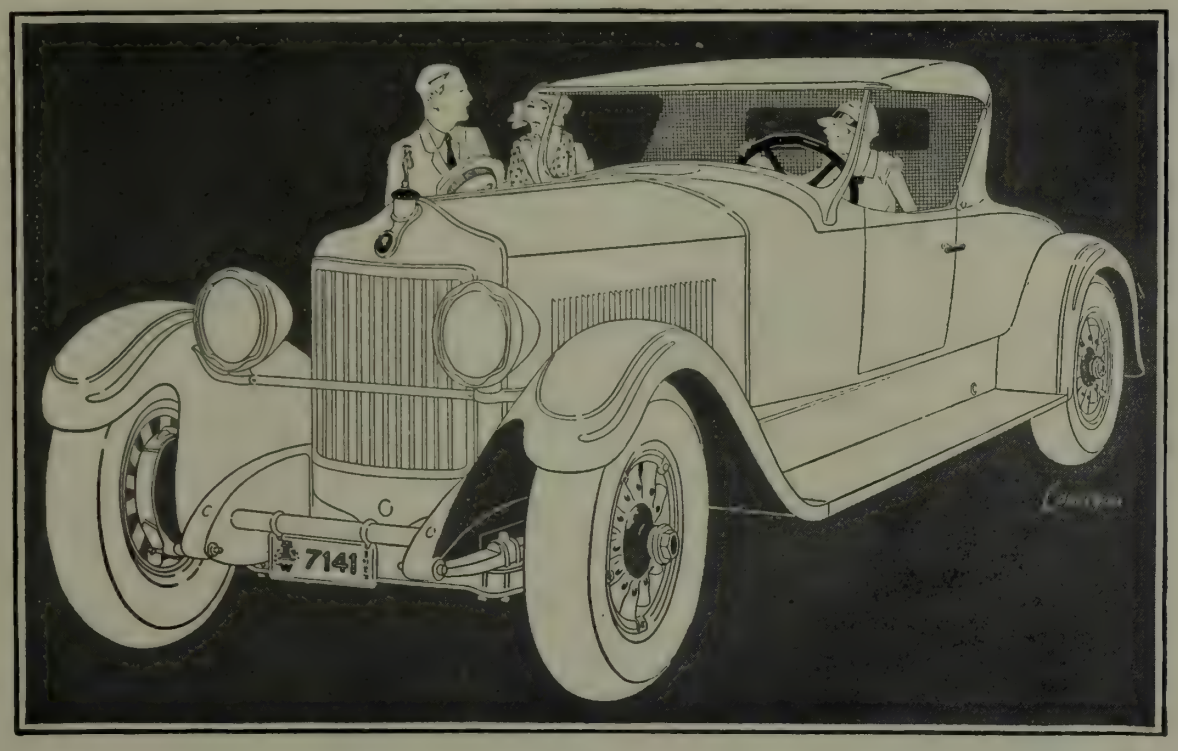
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Art's Spring Flowers

(Continued from page 76)

marble or alabaster, Brancusi always arrives at the fundamental reality of the things he makes. Simplicity could go no further, and yet it is not an end in itself, but a fascinating lustre for the reality which is his goal.

How unreal imitative and fluent sculpture can seem after such hard, inexorable beauty was made apparent by the works of Gleb Derujinsky at the Macbeth Galleries, and M. W. Dykaar at the New Galleries. They are both Russians. M. Derujinsky is skilful, facile and versatile. He makes sun dials, fountains, angels of sorrow, and what you will. M. Dykaar composes white, chalky tombstones. Among his portraits are those of President Coolidge and Eugene Debs, who in stone have much more in common than one had been led to expect by their revolutionary careers.

Lopez Mezquita, at the Reinhardt Galleries, revealed a pleasant Spanish talent for realism. Anyone who has been in Spain knows that Mezquita sees his countrymen honestly, but, despite the extravagant *oles* and firecrackers of Blasco Ibanez, the writer, and that brilliant old castigator, Miguel de Unamoro, in their prefaces to the catalogue, it is difficult to accept him as the latest modern Velasquez. I am no great admirer of Zuloaga or Sorolla, but it seems to me that they are somewhat more exciting as Spaniards and less local as artists. For they spice up their subjects with tricky glamour and gay gusto. But Mezquita is as unemotional as a camera and not so keen. The de Zubiaurre brothers certainly have richer color for their landscapes and old men and women, though Mezquita in common with them and Zuloaga employs the trick of posing his people against distant dramatic hillsides dotted with sunbleached houses. It is because his color is so weak that his portraits of King Alfonso, Unamono, and the famous toreador Juan Belmonte, seem so stolid. They are truthful within these limitations, however, and several canvases, such as "Youth and Age," and especially the one of the three "Clericals" are not without a certain native character. The three unshaven clericals in all the rich regalia of the church's vestments enjoying what must be a profane joke has a reminiscent tinge for those who know the country.

I liked the cats of the Japanese painter Foujita, exposed at his first American showing at the opening exhibition of the new Valentine Dudensing Galleries, much better than his nudes. The cats are more feline than the nudes, and possess a subtly potential Oriental ferocity. In fact, consciously or unconsciously, the traditional decorative Japanese manner of painting animals is discernible in this Parisian Japanese's work, which is the vogue in Paris these last two years. His ladies, however, are boudoir heroines seen fashionably and with sensuous tact through Renoir's eyes. Though it is brilliantly finished as to line and its delicate surfaces of porcelain and ivory color, Foujita's painting is decorative rather than creative.

The creative moments were supplied by early works of some of the modern aesthetic lords collected these many years by Arthur B. Davies and exposed at the Ferargil Galleries. Not the grandest moments of the works of Cezanne, Derain, Matisse, Picasso, Seurat, Laurencin, Signac, Rousseau, Villon, Braque, Degas and Daumier to mention but half of the artists represented, but sufficiently exciting to rouse all the senses. From the extraordinary "Last Supper," by Derain, and many of his water colors and the ballyhoo man of small sideshow bawling of centime delights by Daumier, to the work of the Americans, Preston Dickinson, Charles Demuth and Max Weber, the show indicated in a kaleidoscopic manner the various tentative phases of what is known as modernism. They are worth going more than the traditional miles to see, and can, I believe, always be seen (until they are bought away) as they now are part of the permanent collection of the Ferargil Galleries. In the back rooms of the same galleries there was a joint show of figure paintings by E. C. Tarbell, and pretty though prosaic landscapes by E. W. Redfield.

A conventional group of water colors by Sargent, Robert Blum, Frank Benson, J. Francis Murphy and A. H. Wyant were on view at the Knoedler Galleries, but the real attraction was the priceless collection of engravings and etchings by Albrecht Dürer. This collection was one of the oases of an especially dreary month in the galleries. The Whistler lithographs at the Keppel Galleries were much more amusing and satisfying than the "lost Whistlers" at the New Galleries. Whether these fourteen pastels and drawings are originals I cannot say, but I do know that they were not particularly thrilling. Thalia Malcom's paintings at the Durand-Ruel Galleries were pleasant studies in the impressionism whose master is Monet. William Ritschel exposed the fruits (in oil) of two years of sea travels, at the Milch Galleries. The decorated pottery of H. Varnum Poor, at the Montross Galleries, was much more exciting. Mr. Poor's brilliant work in this field is unparalleled.





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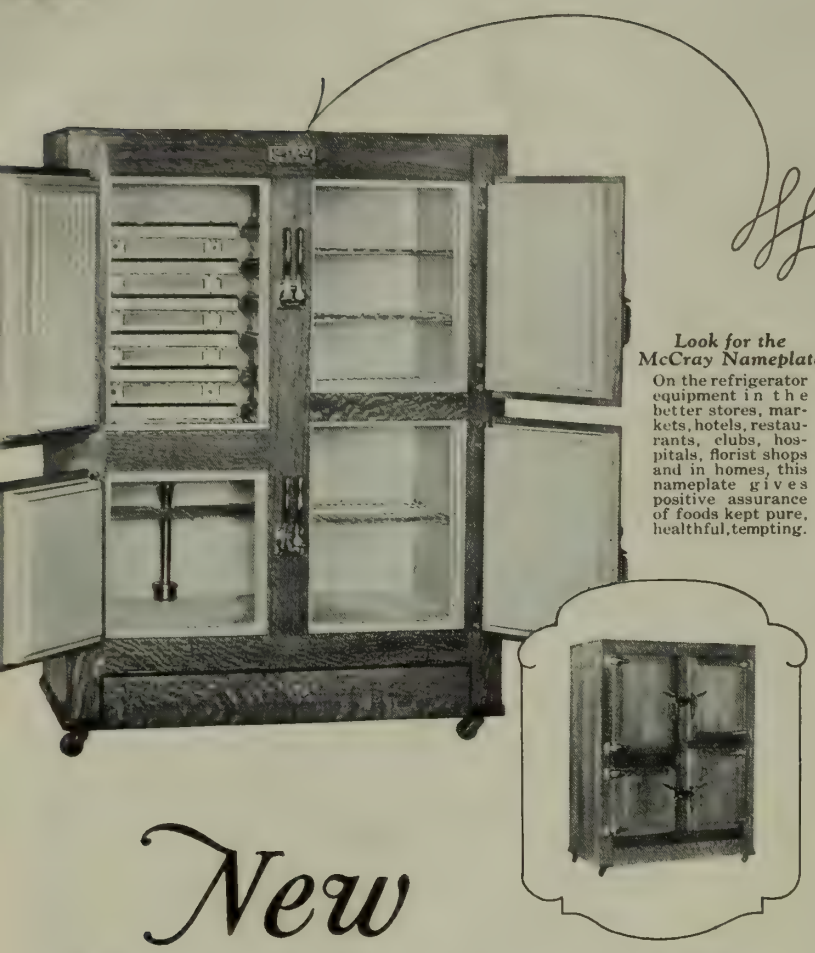
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Modern French and American Taste Contrasted

(Continued from page 74)

ducing slowly harmonious and lasting works which reflected the needs and the tastes of their times.

This lasted until the Revolution and might have lasted longer if the unreasoning spirits of that unsettled period had not dictated the sudden suppression of the corporations. Brusquely their members found themselves standing alone, without the advice and guidance to which they had been accustomed and obliged to practice independently any craft they chose. Obviously, they had to practice their trade professionally before having taken the time to master it, and the unfortunate results of such a course was to become evident sooner or later. Fortunately, the severe training and the excellent habits of conscientious study and work, which had prevailed for centuries enabled the many excellent workers which still existed to continue to work according to the old traditions. For over half a century many beautiful works of art were still produced. Taste perpetuated itself. There was a Directoire style, an Empire style and a Restoration style. Things began to deteriorate only under Louis-Philippe. If the artists still had experience, lines and proportions gradually degenerated entirely under Napoleon III. When I think of a building like the Trocadero, of some of those terrible imitation Boulle cabinets or of those so-called Marie Antoinette writing desks inlaid with imitation Sevres plaques, all dating from that period, I feel sure that at no other epoch uglier or more ridiculous work was ever produced.

We have now, fortunately, desisted from caricaturing in such manner old styles and in producing bad reproductions wholesale at present, and for the last twenty-five years the great aim seems to be the creation at all costs of an original style which would belong to modern times. Unfortunately, though this attempt on the part of modern artists to create something original is a laudable one, the results obtained, so far, have been mediocre and nothing either definite or satisfying has come of their frantic efforts, their anarchical initiatives, or their insane audacities. Here, as in everything else nowadays, one only finds unbounded individualism and an utter disregard of previous experience. To be in the fashion, people talk of decoration, become decorators, pique themselves with creating new and startling forms and lines, which they exhibit, indifferent to the fact that they have neither training nor technique.

But what is to be done except wait until one gets something that is really beautiful and good and at the same time original? It is all I wish for, all I am looking for, I want to be shown homes that would be suitably decorated to suit our modern clothes, and furniture that would harmonize with our present mode of life.

I do at times come across an armchair, a table or a sofa of harmonious and simple proportions, but they remain isolated exceptions and do not constitute a general "ensemble." But though I am willing to admit the fortunate results achieved, I cannot feel that they are the products of a definite school or that they represent a distinctive style. I can imagine a boudoir or a country house furnished according to modern tendencies, but not some stately reception room or an imposing hotel.

I had occasion to view the home of a patron of modern art, which he had decorated in the prevailing taste of the day. I found many samples thereof, of all kinds—artists and amateurs. Alas, my deception was complete. I must repeat it—it is permissible to lack talent but not common sense, and the worst criticism I could make after seeing all those presumptuous, useless and unbalanced inventions spread before my eyes, was that none of them corresponded with our real tastes or needs.

As I was leaving, I saw a large chiffonier, whose pure, rich and sober lines, smooth tortoise-shell-like wood, consoled me for what I had just seen. I remarked upon it to a tall, clean-shaven man with graying hair who was observing it at the same time. "Here, at last," I exclaimed, "is a fine piece." The man bowed and smiled. "It is a pleasant contrast with the rest of the exhibition," I added, "a good piece and with such clean, modern lines . . ." The man bowed again, and introducing himself, told me he was the author of the chiffonier I admired.

On which, after I had complimented him on his excellent work, we began to talk. He gave me many interesting explanations on the subject, which better than any words of mine, show that all is not entirely compromised in the matter of decorative art, I can't do better than write down what he said:

"Above all, what I have endeavored to do," he told me, "is to grasp the spirit of my time. There exist in the air mysterious currents and mysterious dictates of fashion which influence decorative art like they influence everything else. I have tried to discover what was most characteristic

(Continued on page 98)

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Contemporary Reminiscences

(Continued from page 78)

hands of youth for the fostering of dreams of greatness in character and achievement.

* * *

A book of quite another kidney is the sprightly, witty and Shavianesque satire by Professor John Erskine called "The Private Life of Helen of Troy." When professors can and are permitted to write such wise and entertaining books and not be dismissed from the faculty, the cause of education and scholarship in America is looking up. I cannot imagine a college student reading "The Private Life of Helen of Troy" without taking a new interest in the classics. When the student has read Professor Erskine's treatment of the Clytemnestra-Orestes episode, I should guess that student would take a new interest in Euripides in order to see how the Greek dramatists of the great period handled the episode; and after "The Private Life of Helen of Troy," Homer may be read with a new light.

I have no doubt that Professor Erskine owes much to Lucian in his domestic comedy of Grecian heroes and demigods. Lucian is the most modern of all the Greek writers, the one whose temperament and point of view are most akin to the comic spirit of our own day. I detect, too, especially in the episodes dealing with Helen's beauty, a debt to Cabell, even to an obligation to the Cabellian idiom and cadence, "They talked for hours, or Menelaos did, and since there was no word of his father, Telemachus listened politely and watched Helen and her weaving hands, and his soul went out of him utterly." But it is a deft and intelligent book, written mostly in dialogue, much as if it were originally written for the stage. Helen lives here with a new fascination. Orestes, the Hamlet of Greek drama, is revealed here as I have never seen him revealed before: that is, in the eyes of a woman free of repressions like Helen, in the eyes of an experienced and common sense character like Eteoneus, and in the eyes of that serious representative of the younger generation of reformers, Hermione, who had a passion for doing what she thought was her duty, and very little passion else.

* * *

Stepping into the corridor from the elevator in the Wildenstein Galleries at the opening of Mrs. E. H. Harriman's magnificent gesture in behalf of international amity, the Tri-national Exhibition of contemporary British, French, and American art, I was struck by two particularly interesting sculptural pieces. One was the mask of a negro and the other was a portrait. I examined them and consulted my catalogue. They were by Tennessee Mitchell (formerly Mrs. Sherwood Anderson). Miss Mitchell has gone far as a sculptor since those days when she modeled village characters out of the red clay of Mobile Bay; and her two bits pleased me more than any other sculptural exhibits, excepting those exquisite torsos by Arthur Lee.

As I understand, this exhibition is to be an annual affair, in which representative modern art is to be collected from the three countries and exhibited in Paris, London, and New York, that part of the public that is curious about new developments and tendencies in æsthetics owes Mrs. Harriman, I think, a great debt of gratitude. The exhibition is not a specialized one, not a clique arrangement: it is truly representative. The more bizarre artists, such as Picabia and Bracque, who have less substance than Picasso or Vlaminck, are represented, but Picasso is offered in at least three of his several differing periods, and there is work by artists as formal and traditional as that of Pierre Lorens whose portrait (though not so labeled) of Andre Gide is a rich and beautiful piece of portrait painting. Here one may note the extravagances in the technique of Agustus John, the Poesque pallor in Marie Laurencin's pastels, the individuality of such notable American painters as George Luks, Robert Chanler, John Marin, Marsden Hartley, William J. Glackens, Arthur B. Davies, Arthur Dove, Mary Cassatt, and Guy Pene Du Bois. The brutal message of Jacob Epstein is not quite conveyed in the one example of his work, a head of Mrs. Epstein, but from the three examples of the work of Roger Fry one may see how conscientiously he follows his own æsthetic principles as outlined in his fine essays on art.

Volsteadism by increasing the number of and popularizing the night clubs is to be credited with at least one æsthetic achievement—the development of a sort of cabaret entertainment of a most astonishingly high excellence. Nothing, I presume, has been known like the expert and intelligent programs that are offered around midnight and after in the New York supper clubs now, since the days when Yvette Guilbert was a favorite in the cabarets of Montparnasse and when the Ueberbrett'l movement was at its best in Germany. Yvonne George, the diseuse, Lee Morse, the singer of Negro laments, the dancing of Clifton Webb and Mary Hay, of Maurice and Bennett, and of Moss and Fontana, as well as comedy and pantomime that are intelligent and carefully worked out, burlesque, satires, and good monologues are slowly but surely

(Continued on page 108)



Hourglass Table, Taboret and Tray; Chair (obtainable in two sizes)—all of Devonshire Willow with bark left on, thus retaining the natural rustic beauty; Perugian Pillow Cover, Perugian Cotton Runner, Capri Pottery Vase (solid colors and decorated), Quimper Tea Set, Capri Pottery Tiles on Floor come in two other designs. *Belgian Braided Grass Rugs* go well with this furniture.

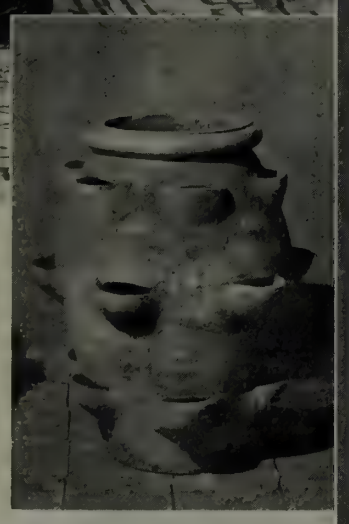


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Ironwork of the Spanish Moors

(Continued from page 80)

conies in Spain, but unfortunately, there are many that are not. The spindle form seems the most popular in the earlier ones. These were always beaten out by hand with a consequent variation that broke the monotony. The balconies were supported by long forged scrolls that were nearly always round and spindled at the center. These sometimes extended in a succession across the façade of a house, or again, a single one reached the entire length. Overhead braces decorated with dragon heads have been added to a long balcony. In Palma de Mallorca where the balcony is so extensively used, the railing is often merely a spindle silhouette cut from sheet metal.

Closely connected with the balconies in design are the stairways, particularly those of the garden and patio or upon the exterior walls of the house. Often there are a combination of Moorish tiles in glazed polychrome and iron baluster, sometimes iron treads. Generally a space is left for flower pots along the entire length of the flight, and much that has been said of balconies applies also to stair rails and balusters. The Spanish domestic stairway is rarely of size nor is it placed in a commanding position: but it is repeatedly of great charm and instinct with the best in Spanish feeling.

When we approach the iron hardware of the doors of Spain, we approach a topic that needs an article in itself. Nowhere does the Spaniard show his sense of fitness and proportion to greater advantage than he does in the designing of his doorways. And for the door itself, the Moorish one flat and encased in metal, or studded with decorative nailheads has persisted even when the entire design of the building has been of some other period. This door is built up of a complicated intersecting wooden frame which is covered on the outside with heavy upright boarding. The inside face gives the appearance of a series of varying panels. There was no carving on this outer surface, but a clear face for iron ornament that developed to a point unprecedented in other European countries — decorative nail heads, bosses, knockers, backplates, escutcheons, everything to a far greater degree than elsewhere with the exception of the decorative hinge. It seems rather in keeping with the Spanish character that the Spaniard clung to the strictly utilitarian in forming the utilitarian hinge. The iron sheathed doors were made in various manners. Sometimes Moorish geometric patterns are cut from sheet metal and superimposed upon another background sheet. In very old work the wood is covered by iron plates that are stamped and gilded and fastened with copper nails. A later interpretation covers the wood with many diapered iron plates fastened by copper nails. Still another method was to incise the all-over patterning in the wood. The star is frequently used for this, and broad metal bands worked in low relief are held in place across the top, bottom, and center of the doors by various sized nailheads arranged to further carry out the design.

Knockers, as being the only relief in the flat surface, took on much importance. The earlier ones were designed from naturalistic subjects—strange birds, reptiles, men; or more simply a vertical hammer or ring and a flat backplate. One typically Spanish touch is the hood over the knocker. The strictly Moorish knocker is in decided contrast—the Koran forbids the use of animal and human figures—and the Moor used the star and the ring or circle in his knockers. These are pierced with Oriental design and the edge serrated or finished with a cabled border.

Earlier locks were made in the form of slide bolts with an attached hasp that served as a handle when released. Later the lock that consisted of hasp, lockplate and box, came into use. These were all fastened into place by means of fixing staples. Much labor was expended upon these staples and during the Renaissance they often overshadowed the lock. Keys were delicately wrought and great importance was attached to them. There is considerable ceremony in connection with the delivery of the keys in Spain.

In an article of this length it is hardly possible to go into the details of the movable iron pieces used in furnishings. Candelabra, braziers, andirons, fire screens, chests ranging in size from jewel boxes to huge trunks, and entire tables, beds, benches, and chairs were wrought from iron. However, in choosing Spanish furniture, I would advise the purchaser to move warily. Neither the Spaniard nor the Moor was naturally given to the use of this. A rug or a cushion on the floor, with a tapestry on the wall seemed to meet most of his demands. His attempts at chairs may be in keeping with the lines of his house, but they are not in keeping with the lines of his body.

There are periods and localities in Spanish ironwork just as there are periods and localities in Spanish architecture. There are results that lay centuries and races apart. It is well in choosing the iron work for a house of the Spanish type to investigate a little as to the period and locality of the design before permitting the iron work a haphazard placement just because somewhere in Spain an iron prototype exists.

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FLORENCE *LUCERNE*

A Moorish Castle on Colonial Soil

(Continued from page 35)

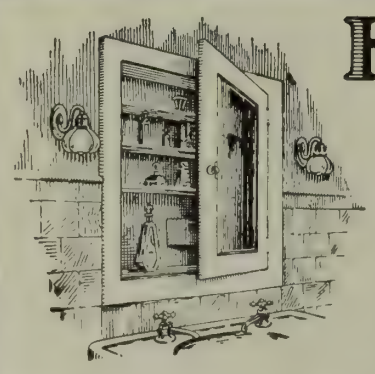
the only formal note in the whole composition, the loggia with its very lovely colonnade, and gracefully designed columns, the capitals of which, richly carved, are antiques, some 1,000 years old. The floor of the loggia, made of Prussian blue tile with a Tunisian tile base, projects out beyond the face of the building in a semicircle. The east terrace with three similar doors or windows opening onto it is of brick design with the occasional introduction of variegated slate to lend interest. Projecting out on either side, the terrace has an intimate air, quite in keeping with its use as an al fresco dining-room or for serving afternoon tea.

The square vestibule, having a slightly vaulted ceiling with elliptical arches, entered from the walled enclosure, is rich in decorative feeling. Both walls and ceiling are done in antique gold, the floor of red tile, stained and waxed; red lacquer doors, striped with gold and studded with wrought iron nails in accord with which are the furnishings including a sumptuous red lacquer escritoire as the piece de resistance among the furnishings.

In the great hall, a majestic apartment, rising two stories with a vaulted ceiling, having a water vista on both sides, runs the length of the main portion, brilliantly effective in its Moorish treatment of Tunisian tile. The influence of the Alhambra pervades this glorified living-room.

Adding to the gaiety of the great hall is the large fireplace with octagonal hood, carried on stone brackets, the hood being partially treated in Tunisian tile. The raised hearth also is bordered with the tile. The corresponding alcove at the other end holds a magnificent Spanish bookcase and boasts of a rare carved wooden ceiling, comparable to those seen in side altars of a church. The space between the niches is occupied by the very famous Chinese kakemono of tragic history.

Beside those rooms, there are the tower rooms, one of the library and a very unusual bedroom; the latter with windows on all sides is flanked by columns and the main decorative feature is an eight foot square bed of Spanish walnut with carved wooden posts, and hanging from the domed ceiling is a richly wrought iron lantern. The marvelous richness of detail; the minutiae of design into which is woven all the mystery and magic of the Alhambra makes a tremendous appeal to the decorative sense, and its graceful application, in the hands of Mr. Delehanty, to the American home must forever banish the prevailing notion of the style being unsuitable or out of harmony with our native taste in architecture and art.



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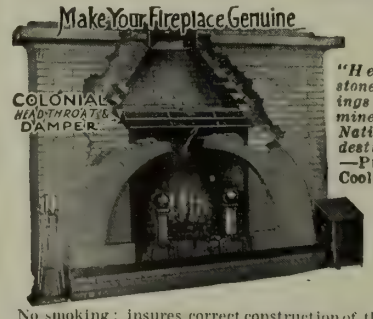
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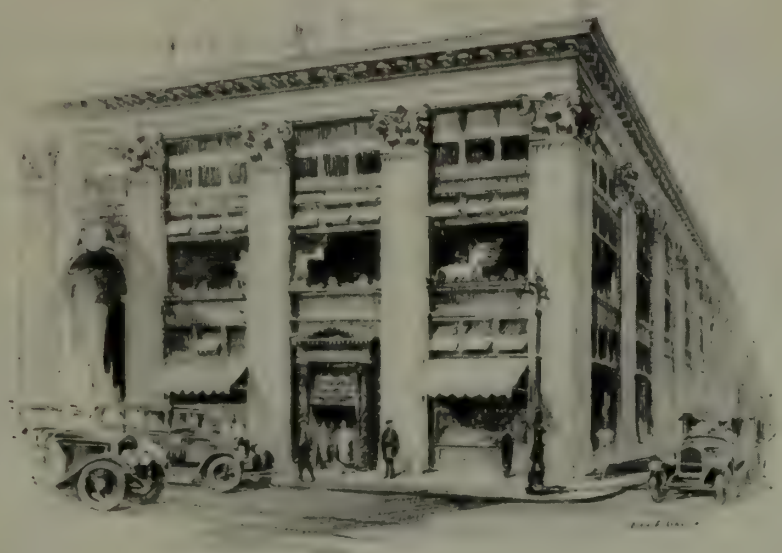


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Furniture - Woodwork - Interior Decorations

An Italian Villa in Urban Setting

(Continued from page 38)

have been obtained by the use of old shoring timbers patched and time worn, but instinct with the dignity and beauty of old age.

The recessed bookcases in drawing-room and library are especially worthy of note, for Mr. Bottomley was one of the first to adopt the idea into houses of his designing and the practical advantage of doing away with the portable feature, yet in having one's books close at hand, is evident and beside, the plan is aesthetically pleasing as well. The drawing-room boasts of a secret door opening into the dining-room not of a mysterious character, but introduced for the perfectly legitimate but more prosaic reason that the architect wished to preserve the integrity of the wall at this point.

Nothing more lovely could be imagined than the dining-room with its Gothic blue walls, stunning dark-walnut ceiling and gold colored antique satin curtains. The color of the walls is indescribable, between a blue and a green, which in tempera would be grey blue over emerald green; later sprayed with quercio, the color of brown Italian oak. Carved walnut brackets uphold the ceiling timbers which are hand carved. The floor, of hexagonal tile, the same as used in the Palace of the Popes at Avignon, is soft reddish brown and waxed, takes on a high polish, all of which in association with other decorative features supplies a marvelous background for the seventeenth century Italian furniture. The library ceiling is of carved wood, in blue and gold, designed after that in the Academia dei Belliarte in Rome.

The upper floors harbor the personal apartments of the owner and his wife, of which Mrs. Parrish's morning room with its Italian Renaissance balcony of Gothic influence overlooks the garden of her own making. Late Venetian panelling covers the walls and there are other secret doors to add a spice of romance to the scene, even though, as in the case of the drawing-room, they are introduced for the purpose of keeping the wall treatment intact. Here curtains of soft grey green with pinkish stripes are hung, the whole lined with pale yellow to blend in harmony with the general scheme. The warmth of the mellow pink stucco, the blue green of the planting and the cool, refined tones of the wooden shutters are diffused by reflected light, creating an atmosphere of vernal freshness and al fresco beauty.

That Mrs. Parrish, being an enthusiastic member of the Garden Club of America should have a perfect city garden, as the architect puts it, is quite to be expected, but to discover tucked away out of sight of the street, such a com-

(Continued on page 106)

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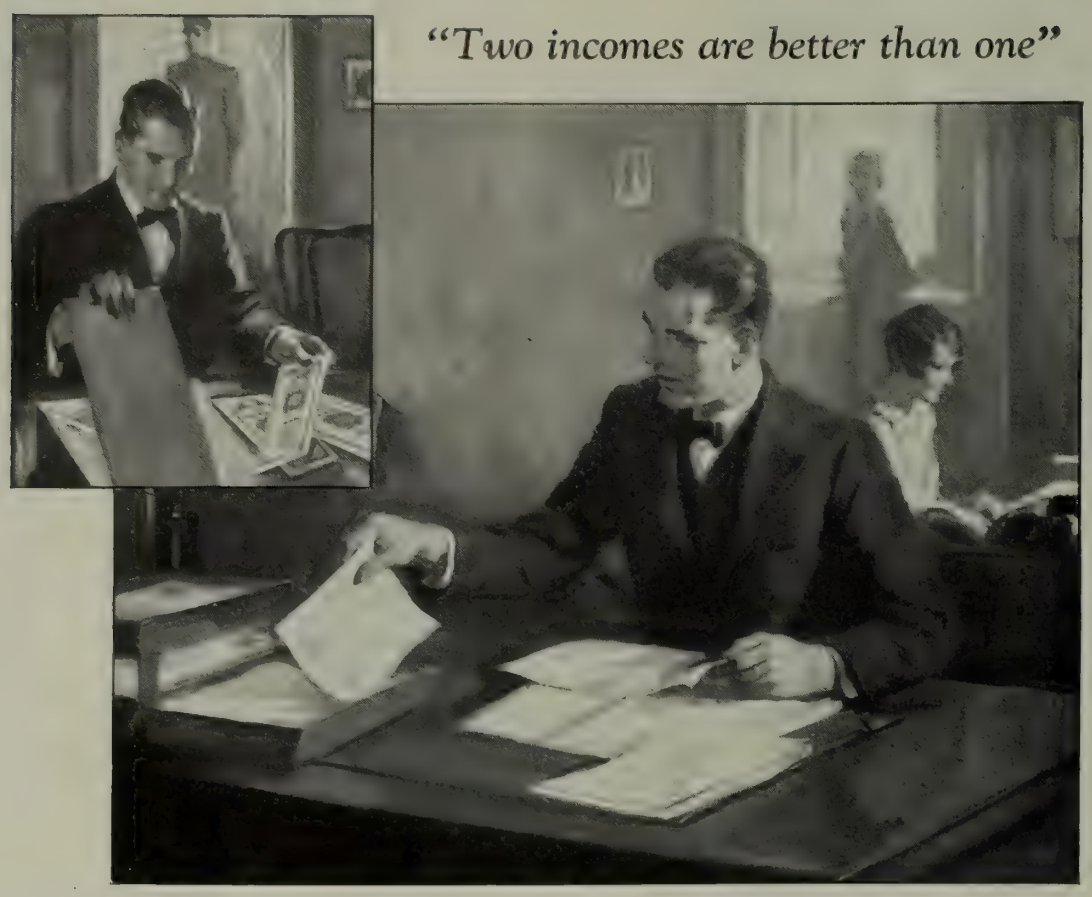
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Modern French and American Taste Contrasted

(Continued from page 88)

in the cut of our clothes, in the lines of the articles we use daily and in the physiognomy of our "bibelots de luxe." I have observed our vehicles, our jewels, and there as elsewhere, I seem to find a tendency toward simpler, soberer, better balanced lines. No useless ornamentations are used, all elegance resulting from the material and the line. As an example of what I mean, let us compare one of our small, flat, modern watches, with one of the large bulky ones of the Louis XV period, or one of our modern rings with one made sixty years ago. Everything holds together, and I think that furniture or a well-planned interior ought to be executed on the same principle with which the carossiere of a motor car is designed.

"Putting aside more particular nuances, a severe and precise note, in keeping with our time, ought to be, I think, the actual note, a sober note yet not excluding either a sense of richness or an indication of luxury. To look elsewhere for one's line would be to lose one's time.

"But I do not think, Monsieur, that I would for this break away from the past. By no means, and, at any rate, whether we wish it or not, the past is there. We are a result of it, we live of it, and the best we can do is to make use of it, adapting it to our modern tastes.

"The great stupidity, the cause of all the incongruities which offend our gaze, has precisely been the mistake made in wanting to create from one day to another a totally new style. With the pretext of inventing, one has done exactly the contrary. Decorators in this have shown themselves no less naive than the Revolutionaries of 1789. Monsieur, let us resign ourselves not to discover any more anything that is absolutely new. Since the world exists everything has already been said.

"The plan to adopt is to rejuvenate the ancient forms adapting them to our present needs and customs, patiently, slowly, modestly. A new style can only be the result of conscientious work. It is self-born, developing itself unconsciously just as the Directoire style was a result of the Louis XVI . . .

"The Louis XVI of the Louis XV," I added.

"The Louis XV of the Regency," he answered.

"The Regency of the Louis XIV," I cried, "and if we proceed in this way we will get back to the times of the Flood."

I am joking, and I am wrong. I must insist on it, my artist friend's remarks were sound ones, and were for me a comforting indication that in all probability

(Continued on page 100)

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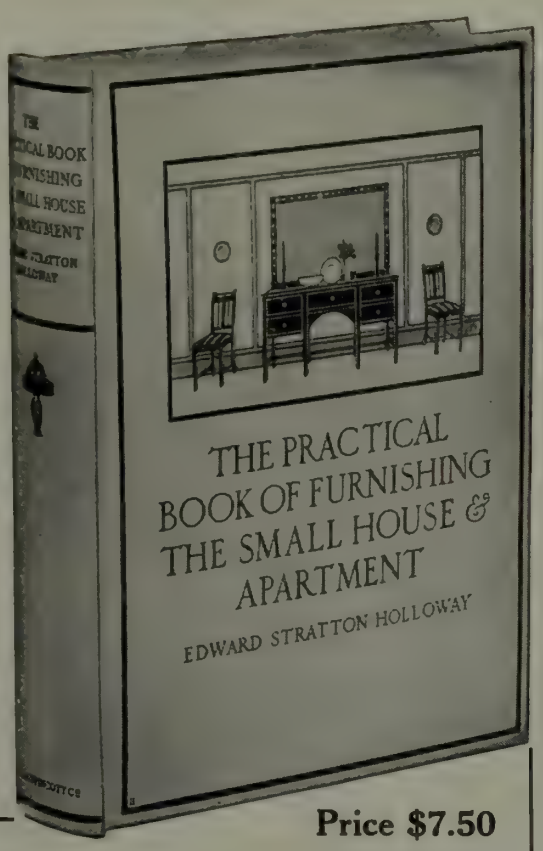
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Modern French and American Taste Contrasted

(Continued from page 98)

he was not the only one to think this way, and I think that if for nothing else the conversation was worth recording.

For notwithstanding the bewildering and disappointing aspect of most of our modern exhibitions, and notwithstanding what I have written about them, here and there, lately, a keen observer may discover some promising indication of a return to reason. For it is reason which seems up to now to have been most lacking in modern work. At times, though they are generally isolated, forgotten, submerged by the crowd of hasty and mediocre work which surround them, one comes across productions that are arresting.

A significant sign of the coming of better artistic efforts may be seen in the undeniable influence which two or three groups of young artists, architects, sculptors and decorators are exercising on the public. What will result from these attempts? It is difficult to say.

But if in France a modern style will succeed in forming itself, it will be to these artists of the young generation that we shall owe it, and we must be grateful to them, for their task won't be an easy one, as it will take a great deal of work on their part to overcome the many mistakes made in the last sixty years by generations who preceded them.

Fantasies with Music in Paris

(Continued from page 55)

there come the various figures who dance wildly round about him taunting him in sing-song voices with badly done additions. And finally he rushes frantically out into the garden. There also everything is hostile to him. The frogs he has mutilated, the dragon-flies whose wings he has wantonly pulled off, the bat whose companion he has killed, the squirrel whose relation is kept caged and the tree whose limb he has broken. In a furious dance they all circle round him and during this one of the squirrels is hurt. The child in an access of pity bends down and binds the foot of the hurt animal with the ribbon from his own neck. Then he falls to the ground in a swoon calling his "Mama." The animals in their turn are pitiful and they bear him to the porch of his home as the insects and the frogs sing their evening hymn.

The music is in its way a little *chef-d'oeuvre* of humor and irony and will doubtless have as many performances as Ravel's last work "La Valse" is now having. As to Colette's work, I am looking forward to its publication in book form with illustrations by someone like Andre Helle.



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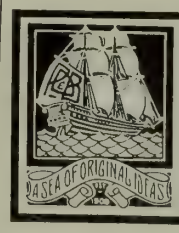
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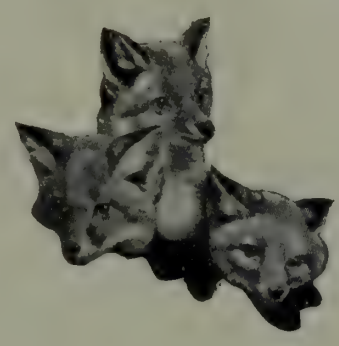
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In the Office

OUR May issue will be our Country House Number, because we think that by the time May comes around everybody who intends to buy a house or who is building one will want all the help and information about different types of houses, their furnishing and fitting that they can possibly get. And so, for May, we shall present some of the most delightful country houses that have been designed by architects of experience in the east, south, west and central part of this country, as well as abroad. Of course, we will include one or two palaces, because whether you are going to build a million-dollar house or a medium-sized house or a bungalow, our beautiful sumptuous houses in this country are extremely interesting. They furnish a study of the right use of good building materials, of fine modern decoration, of the finest equipment probably put in any houses in the world, and their gardens are spaces of rare beauty. One of the most splendid of these big houses was designed by John Russell Pope for Mr. Stewart Duncan at Newport, R. I. It is a Tudor house of rare distinction with interestingly patterned brickwork, beautifully grouped windows and an interior that carries the memory back to old English castles.

During the Exhibition of the Architectural League, we selected for our May number some of the finest medium-sized houses shown. And one of the most charming is Frank J. Forster's design for the house of Gerald Lauck, Esq., at Montclair. We shall show the details of this house both inside and out as well as the floor plans. We also have from that same wonderful source of architectural beauty—the League—the country house of Vincent Astor, designed by Delano and Aldrich, those men who seem to know the architectural needs of Long Island better than almost any other architects. From the League we have secured some very interesting photographs of gardens, of sculpture, of mural decoration, all of which show the great progress being made in this country not only from year to year, but from month to month, in all matters pertaining to the designing of building, finishing of houses, as well as the planning and ornamenting of gardens.

From California we have for our May issue a beautiful structure in stucco with the typical tile roof. The design is immensely interesting with its low walls, low wide terraces and flat, low roof. A fine tropical garden surrounds this typical California house. Harwood Hewitt is the architect.

From France we have that captivating 18th Century little house built at Versailles for Madame Elizabeth, the famous sister of the famous Louis XVIth. We are fortunate enough to have not only the exterior views of this house, which is an exquisite bit of architecture, but pictures of the rooms and glimpses of the lovely old French garden. From England we have two reconstructed dwellings, one a glorious Gothic abbey made into a home of rare charm, and one a group of little stables made into a street of cozy cottages —a delightful contrast in homemaking and full of inspiration.

Of course, we shall have the usual number of fascinating smaller houses from designs made for English country places as well as America, and we shall have articles, too, about beautiful architectural details especially of the interiors of homes, stairways and fireplaces.

Then the more practical articles,—a delightful one, the Powder Room, that fascinating place where one makes oneself lovely after wraps have been taken off, just before entering the dance hall or the reception room; and one on beautiful lanterns for the porch and the house. If we have room in this fascinating number we intend to show some rustic furniture of the time of Marie Antoinette. We also have a very interesting article on modern glassware and Professor Walsh of Columbia has written about refrigeration in the summer home.

We have left a mention of the cover to the end, as we think it worth speaking very specially about. Because it seems to embody all the loveliness of spring, both in spirit and color, we have selected a painting of a beautiful young American girl by Harrington Mann. The spirit of American youth is shown by this English portrait painter with a fascination and delight that makes us feel we could present nothing more interesting for our beautiful May number.

Of course our usual departments will appear—art, music, our Paris Letter and Rascoe's talk about literary folks.

M. F. R.

EDITOR'S NOTE: The illustration at the head of our table of contents for April, we regret to say, was credited to the wrong person. The house was designed by Patterson & Willcox, Inc., and as it is an extremely delightful home, we feel they should have full credit for their work. The mistake was made because the photograph of the house was sent to us with the wrong name on it.



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Light Thoughts on Home Lighting

(Continued from page 66)

the room under this light loses much charm, for this lighting, coming from all sides, produces no shadows of enough depth to round out the objects in the room. The nooks and corners of darkness are gone. Perfect light is cast everywhere, and looked at from the point of view of efficiency of lighting the method is successful. Yet it is not, any more than is a room into which the full sunshine is permitted to pour. For the witchery of artistic lighting is the contrast between shadows and light.

Every room should be like a picture when it is lighted. Illusory shadows should play about the walls and ceilings, under furniture, behind hangings and up in the high corners, where unnamed spirits of night lurk. Oh what pictures were those rooms that were lighted with candles that flickered and drew wavering shadows over the ceiling! Poorly lighted? Yes. But there was the illusion of beauty lurking in them. And this can be lost by too much electric lighting, and yet it can be gained, too, by a careful use of this best of all methods of lighting.

What we urge is that in considering the problem of lighting homes, the question of quantity illumination be dropped from the argument. Most men seem to judge the success of lighting by this standard of quantity, but fortunately most women do not, otherwise the romance of the home would long ago have fled from the nooks and corners with the advent of the electric light. Good lighting should follow those principles of lighting which the artist considers essential in a picture. For example it would be pleasant to have some place in the room lighted more brilliantly than any other part. The source of the light itself ought not to glare in the eyes but it should illuminate brilliantly the furniture that is selected to be the center of interest in the view of the rooms, upon entering. Other lights may be about the room, but they ought to be subordinate in intensity. Then some care should be taken that some parts of the room be bathed in darkness or duller tones of light so that the walls have gradations of light over them.

Of course there are certain rooms, where a brilliant illumination is needed to be in harmony with the character of the room. Rooms where gay parties are held need to be lighted gaily, for bright lights stimulate the speed of vision and hasten the thoughts and movements of people. But even in such rooms, the eyes should be shaded from looking directly into the white hot bulbs, for the brightness of exposed sources of light makes the pupils of the eye close, and the other parts of the room seem, by contrast, to be darker and poorly lighted. For such rooms, indirect illumination is attractive, if it is so placed that it paints the walls and ceilings with interesting grades of light. A little exaggeration of warm color, like a peach-colored light, will add to the charm of the room, for it will blend all of the colors of the room together and produce that tonal quality which we admire in so many pictures.

Now where work is to be done in the home, the problem of lighting should be considered from an entirely different point of view. Here the picture does not count, but light upon the parts where work is carried on is all important. There are many kitchens, laundries and bathrooms which are lighted only by a central light in the middle of the room. This is wrong, for most often the work at the sink, at the stove, in the tubs, at the ironing board or even shaving before the mirror in the bath room must be carried on in shadow. The right kind of lighting for such rooms is to have the source directly over the plane of work and let it shine directly upon it. A light over the sink, over the work table, at each side of the mirror in the bath room or boudoir, and the like, is the proper arrangement. This light should not shine in the eyes, but only on the working plane.

Then throughout the house, there are many places where direct illumination from a local source is essential for good work. Adjustable and portable lamps are quite necessary to satisfy these conditions. A light for the piano, for reading, a desk lamp, a bed lamp and similar lamps are needed to illuminate these special parts where work is carried on. Reading lamps should throw the light down upon the book, and the edge of the shade should be below the level of the eye as one sits comfortably in the chair. The old notion that the light should come over the left shoulder while reading is not true, for the reflection of light of this kind comes back into the eyes, if one wears glasses, and many do, today.

Indeed the use of portable light sources in the house to illuminate certain parts, where work is to be done, is much more important than many realize. Most houses lack wall and baseboard outlets to which these lights can be attached. Convenient single and double outlets for portable lights ought to be scattered lavishly through the rooms of a house, even at the sacrifice of some other outlets intended for general illumination of rooms. To be able to place a light where it is needed, without the bother of an endless length of cord is not only safer, but also a sign of good planning.

In the dining room, the illumination of the table is quite important, and yet there are many mistakes made. Fixtures are often selected

(Continued on page 108)



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New Summer Fabrics for the Country Home

(Continued from page 51)

rural France now used for upholstery has been captivated by their charm a fashion which Ruby Ross Wood, the decorator, has made desirably popular. Commenting on its decorative aspect and its application in this country, Mrs. Wood began reminiscently, "When did I first use the quilted material for upholstery? As a matter of fact, at least eight years ago I covered a little gilt French sofa with an old white satin quilted petticoat.

"This was an extravagant and daring thing to do in a smoke-filled city, but there was the lovely, old, cream white satin, and there was the old gilt canape longing for a proper covering, so hoping that some appreciative and reckless person would come along, I combined them.

"The next quilted things I saw were thin quilts, both English and American, made of very soft glazed chintz. I used a number of these for curtains and others for upholstery, four or five years ago. But the real vogue for quilted coverings came in with the introduction of the so-called Normandy or Brittany quilted petticoats, from Paris.

"Certainly there is nothing new about the old quilted petticoats of rural France, which we have been importing for the last few years, to use for the upholstery of the simple French furniture called 'Manoir' or 'peasant' or 'rustique' by its various advertisers. They are petticoats in name only for they are enormous skirts full enough to be worn with hoops, made of the most delightful sprigged calicoes.

"The prevailing colors are canary yellow, bright sky blue, olive green, plum, or scarlet, all sprigged with tiny pink and red flowers. At first they seemed too brilliant to be true, and we thought they must have been fabricated by some clever person, but we have since found hundreds of the petticoats and dozens of quilts made of the same materials and quilted in the same fashion.

"At first we used them to upholster the backs and seats of simple French chairs, but as more and more of them came from abroad we began to use them to cover upholstered armchairs as well, and an occasional bed quilt would be large enough to cover a sofa. Their gayety is very sophisticated compared to our old American patchwork quilts.

"I know of no other material that seems an equally sympathetic element in French, English or American rooms. Old American wing chairs are perfect covered in prune colored or olive green petticoats. The sky blue ones are lovely with English chintz and hooked rugs. The canary yellow ones and the scarlet ones look very well on even the simpler Spanish and Italian pieces.

"The illustration shows a morning room in a New York apartment, where all the chairs are covered in these quilted skirts. The walls are painted three shades of canary and primrose yellow, with glazed chintz curtains of a yellow ground patterned in white lilies and pink and white colored primroses. The whole furniture of the room is French rustique. One of the manufacturers of curtain stuffs has just introduced an imitation of these quilted materials, which can be bought by the yard. Cretonned and unglazed chintzes of small pattern are machine-quilted, and sell for two to four dollars a yard, welcome to all women with country houses."

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An Italian Villa in Urban Setting

(Continued from page 95)

plete edition of a formal garden, on a miniature scale, is a delicious surprise. The mere scrap of mother earth in the center of the plot, embracing but a small section between the house and the garage, the service extension and the driveway, has been so assiduously cultivated as to yield an abundant harvest of spring and fall flowers—the house is closed in summer—and there is, in addition, rich planting of the deciduous variety of native shrubs that lend it winter charm.

A translucent pool, reflecting the cool lovely tones of the aquamarine blue lining, stretches across the central axis of the garden plot. Laid out in different levels, the water flows in a gentle ripple from one to the other, while crossing it at various points, are little stepping stones that serve to break the long expanse of water. Bordering the pool are citrus trees such as orange, lemon and lime with a border of small boxwood and at the corner decorative groups of rhododendron, with yew and magnolia. In the spring, the garden is gay with tulips, crocuses, snowdrops, hyacinths and others of their ilk, while the fall brings a wealth of gaudy chrysanthemums, asters, actinidæ and similar blooms. A limestone wall fountain against the garage is a pictorial adjunct and the high walled terrace over the one-story service extension, used as a roof garden, ornamented with tub plants and Spanish flower pots completes this naive and unusual city garden, as the arboreal accompaniment to the small Italian villa.



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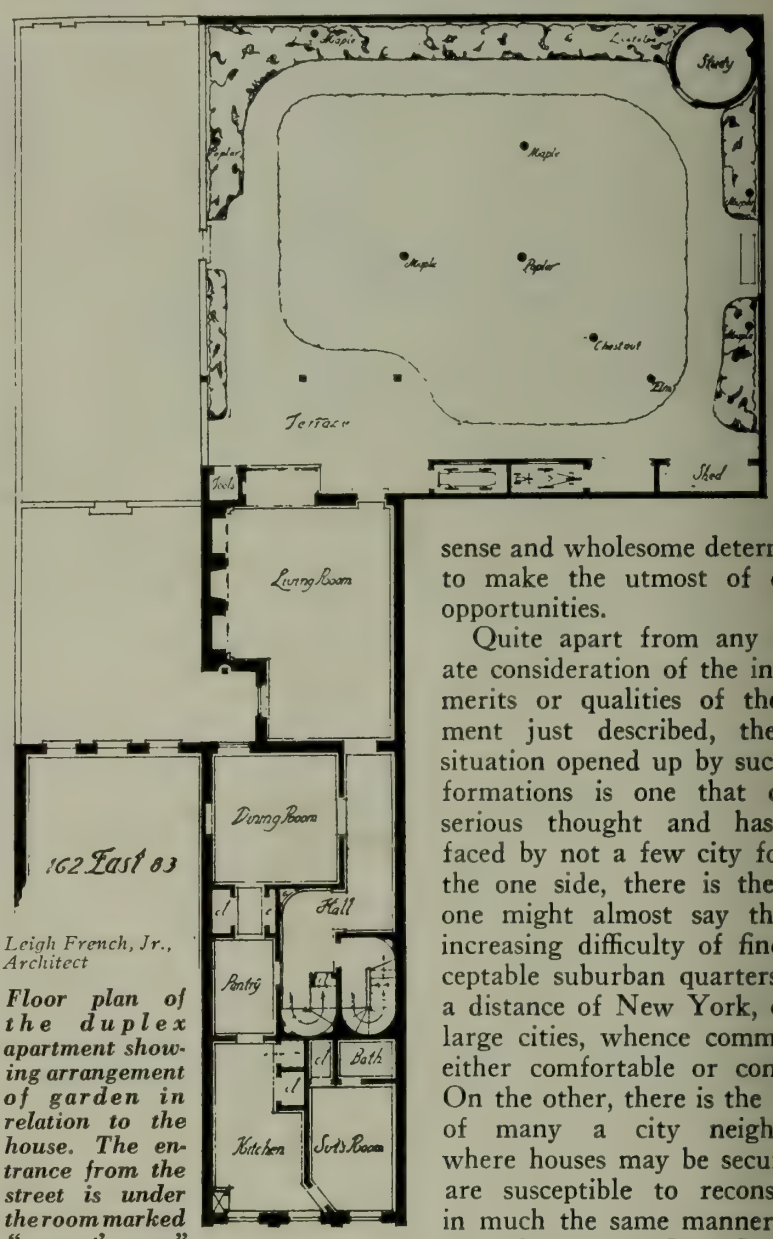
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A Small Duplex Apartment and Garden

(Continued from page 62)

realization in dozens of other instances provided the same factors are brought to bear. And the application of these factors and application, and the whole scheme from start to finish, from initial conception to ultimate execution, is instinct with sturdy common-sense and wholesome determination to make the utmost of dormant opportunities.



Leigh French, Jr., Architect

Floor plan of the duplex apartment showing arrangement of garden in relation to the house. The entrance from the street is under the room marked "servant's room" on the plan

Quite apart from any immediate consideration of the individual merits or qualities of the apartment just described, the whole situation opened up by such transformations is one that demands serious thought and has to be faced by not a few city folk. On the one side, there is the yearly, one might almost say the daily, increasing difficulty of finding acceptable suburban quarters within a distance of New York, or other large cities, whence commuting is either comfortable or convenient. On the other, there is the presence of many a city neighborhood where houses may be secured that are susceptible to reconstruction in much the same manner as that carried out at One Sixty East Eighty-third Street. As they now stand, in their more or less forlorn condition, they are not desirable possessions for any owner. They are ripe for betterment and the obvious thing to do is to seize upon the invitations they offer. methods is bound to make any congested city area a vastly more agreeable place for those who must live in it. There is nothing visionary nor impractical to be discovered in either principle or ap-

Light Thoughts on Home Lighting

(Continued from page 104)

which throw the light down upon the table but also into the eyes of those seated around it. This is very bad and irritating. The proper type of fixture for this place is one that has a very deep shade, like a long cylinder. In the upper part of the cylinder are placed the lights which are allowed to illuminate the table but cannot shine in the eyes of those around the table.

In summing up, we might say that the problem of lighting the home artificially divides itself into four main divisions: (1) studying each room as a picture and placing lights so that there will be good composition, a center of interest, and a balance of light and shadow, (2) studying the general illumination of those rooms which are by nature gay, so that their gaiety may be emphasized by brilliant but soft lighting that gives a tonal quality to the whole room; (3) studying the placing of direct and shaded illumination over those places in the house where the work of the home is done, disregarding the artistic problem; (4) providing means for artistic portable lights that can be placed in all parts of the house where direct illumination is needed.

The selection of fixtures for all parts of the house should always be made with one practical principle in mind. No fixture should permit the source of the light to shine directly into the eye. Even those fixtures intended to cast light on the working plane should be so shielded and hung down at such a level and be so adjustable that they never permit the bare light to travel directly to the eyes or indirectly by reflection from some polished surface.

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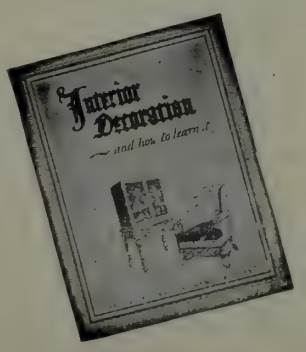
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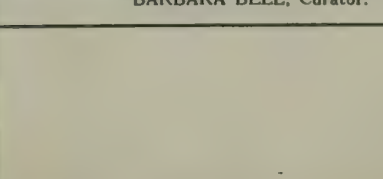
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Contemporary Reminiscences

(Continued from page 90)

sweeping the old, cheap, sentimental, and tacky acts out of the cabarets. Unfortunately, of course, the expense of going to a supper club to witness such entertainment is more prohibitory than the law which called the supper club into existence.

Anyone who has ever lived in the prairie country, say in Texas, Oklahoma, Kansas or Nebraska, will feel again that dryness of skin, hear again that doleful and sinister moan in the ears, and see the swords of dust of the sandstorms while reading Dorothy Scarborough's fine novel, "The Wind." For some reason, Miss Scarborough first issued the book anonymously and not until it had caught on and was ready for a second edition did she affix her name below the title. It is the story of the Texas wind's breaking down the morale of a sensitive girl who had been brought up in the fertile, moist climate of Virginia where there is grass and trees, instead of stretches of tumbleweeds, sand, alkali, and cactus. It is a story also of courage in the face of an enemy as implacable and elemental as the sea. No one before Miss Scarborough has told how the prairie winds sear the beauty of young girls, make women old and yellow skinned before their time, and sullen and sombre as if always on guard against a threatening enemy.

Craftwork in Summer Schools

As a result of the demand that has been developing during the past few years, courses in woodworking and cabinetmaking, it is announced, are receiving special attention in the plans for the Summer Session this year at the Carnegie Institute of Technology in Pittsburgh. According to the plans, several courses in woodworking and cabinetmaking for teachers and supervisors of manual and industrial arts will be given in the College of Industries.

Among the courses will be Coping Saw Practice, Joinery and Cabinetmaking, Woodturning — Speed Lathe, Advanced Cabinetmaking, and Manual Arts Education. Although arranged primarily for teachers and supervisors, it is pointed out, the work of these courses is designed to be of special appeal, also, to undergraduates and others who feel a need for more technical training.

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Great Modern Hotels in America

(Continued from page 59)

beauty to be found in convents and monasteries. The walls are creamy whitewash and the shutters, doors, as well as the spreads on the beds are of a curious tomato color. The beds are old polychrome in many colors and so are the dressing tables, mirror frames and rugs. Brown terrazzo makes the floors and the smaller pieces of furniture are antique walnut.

But while there is an architectural austerity in the building and sometimes a curious fine simplicity in the furnishing of the Ritz-Carlton Cloister there is every known comfort and convenience from one end of the beautiful building to the other.

In speaking with such interest of "The Cloister" at Boca Raton one should not forget the much larger hotel which is being built by the same company on the ocean front, the Ritz-Carlton. This will not be opened, because of the enormous amount of work to be done in the building, fitting and furnishing, before the season of 1927, and for this an army of workers, engineers, contractors, the best in the world will be kept busy for a year.

Boca Raton is so conveniently placed that it seems as though the country about had been planned to augment its beauty and convenience. It is only twenty-seven miles south of Palm Beach and forty-three miles north of Miami. The Golf Stream which contributes so much to the joy of the Florida climate here comes close to the shore, and the result is an azure sky, a blue and emerald sea and a yellow beach shining in the sunlight most of the days of the year. Every street in Boca Raton will be from eighty to two hundred and twenty feet wide and all will be paved. On each side of the beautiful roadways and highways will appear in time a deluge of palms, flowers and shrubbery, which will be transplanted bodily from forest and jungle when the time comes for garden making in this tropical paradise.

Already magnificent estates are being designed for the ocean front and along the shore of the lake, and beautiful gardens will be created to surround these picturesque homes. The harbor for Boca Raton is a beautiful spot and here will land sea-going yachts and the famous house boats which play so great a part in the life of Florida. The beach at Boca Raton, one of the finest bathing beaches in the country, stretches for two miles along the sea and from there beyond the breakers, are splendid opportunities for the men who love deep-sea fishing.

There seems to be an ever-growing interest in Florida as the playground for America. It is so near at hand, the climate is so equitable, the country so beautiful and the opportunities for sport of every description so unique, that where formerly the winter season took us abroad over the world for sunlight and tropic bathing, today instinctively we think of Florida with her gorgeous homes, her opportunity for really delightful social intercourse, for exciting sport and for, in many ways, the most picturesque and interesting hotel life that has ever been afforded any country.

A Lady's Virtue in Harlem

(Continued from page 84)

with cold, defiant—probably meant to be aristocratic—and official smiles. The humor of the skits is familiar, but what with the Broadway waggeries of Jack Osterman, two bright burlesques of "The Green Hat" and "The Vortex" it was easy to have a pleasant time. The book was written, as usual, by Harold Atteridge, his fiftieth.

The seventh annual Greenwich Village Follies at the Chanin Theatre, however, is just another revue. As staged by Hassard Short, it is a succession of skits and girls in satin costumes. There never was an excess of humor in the "Follies" arranged by John Murray Anderson, but the one of his successor has practically none at all, save, perhaps, the police station sketch with Tom Howard, and "Moving In" in which Florence Moore disported her hoydenish humors. I liked best of all, however, the dancing of a young man by the name of Kendall Capps.

My list for the month closes with two revivals and one melodrama. Rostand's "Cyrano" at the Hampden Theatre, with Walter Hampden at his very best, and Sem Benelli's "The Jest" at the Plymouth Theatre, with Alphonse Ethier and Basil Sydney in the rôles made famous by Lionel and John Barrymore. The siren Ginevar is played by Violet Heming, whose beauty only is convincing. M. Ethier was the star of the piece. Mr. Sydney's wig was unfortunate and made him look very like a cross between James Watts, the impersonator of great women in off moments, and Ethel Barrymore. The "Creaking Chair," by Aliene Tupper Wilkes, at the Lyceum Theatre, save for a regrettable tendency toward heavy and superfluous farce, is the old one about who killed cock robin, and you almost guess.



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FAMOUS PAINTINGS

Peeps at Celebrated Masterpieces in the Leading Art Galleries of Europe

ONE picture in the Louvre, Paris, that always holds the admiration and wonder of visitors is the figure of "Mona Lisa," the woman with the inscrutable smile. Did Leonardo Da Vinci, the artist, entertain her with his humor as she posed? Or, was she thinking of her dear husband? She was his third wife! "Mona Lisa" was painted in 1504, mysteriously stolen in 1911, subsequently recovered in Italy. It is one of the greatest paintings and France's priceless treasure.

Marvelous Golden Tracery

In looking at Botticelli's inspired masterpiece, "The Madonna and Child," in the National Gallery, London, one is impressed by the youthfulness of the Madonna. The traditional belief is that she was fourteen or fifteen when the infant Jesus was born. Another striking feature is the wonderfully delicate mesh of the gold of her head-dress. It is fine almost beyond belief.

Female Figure Ideals

Rubens, celebrated painter of the Flemish school (1577-1640), never imagined that the overplump model he used in painting his masterpiece, "The Judgment of Paris," would come to be regarded as falling far short of the classic ideal of the female figure. But so it is to-day. A girl of sixteen, Rubens' second wife, was the model. In this great painting the delicate flesh tints of Minerva, Juno, and Venus are still vividly real against the deep shadows of the trees. This canvas hangs in the National Gallery, London.

Rembrandt's Masterpiece

"Syndics of the Cloth Merchants' Guild," the crowning glory of Rembrandt's work, hangs in the Rijks Museum, Amsterdam. The six men seem to live in the canvas—as if the painter had transformed them with one touch of magic into paint just when they were most interested in their work! All the portraits of the burghers are masterpieces, fresh as when painted and will continue to delight picture lovers as long as the canvas and pigments last.

Royal Love

That combination of imaginative power and craftsmanship—a perpetual joy to the art lover—is shown in the beautiful, colorful canvas, by Sir Edward Coley Burne-Jones, hanging in the Tate Gallery, London, "King Cophetua and the Beggar Maid," immortalized by Tennyson in the following lines:

As shines the moon in clouded skies,
She in her poor attire was seen.
One praised her ankles, one her eyes,
One her dark hair and lovesome mien.
So sweet a face, such angel grace
In all that land had never been.
Cophetua swore a royal oath:
"This beggar maid shall be my queen!"

Snubbed by Sweetheart

Any man who has ever been snubbed by the girl he loved when he waited to catch her glance as she passed can sympathize with the unhappy Dante, as "the glorious lady of his heart," Beatrice, sauntered by in Florence without even looking at him. This incident is pictured in that exquisite painting, "Dante and Beatrice," by Henry Holiday, in the Walker Art Gallery, Liverpool.

Corot's Inspiration

No wonder Corot copied Nature so vividly! To him a beautiful day was a subject of tender reverence. On the morning of his death in 1875 he whispered, "Dear God, how beautiful that is! The most lovely landscape I have ever seen!" His great painting, "The Fisherman's Hut," in the National Gallery, London, shows how a commonplace subject may be glorified.

Henner's Discovery

A celebrated nude is "A Naiad," in the Luxembourg, Paris, by Jean Jacques Henner, whose chief distinction as an artist lay in reviving the forgotten art of painting soft, velvety flesh. He gained this result by painting in the twilight hour when the landscape loses color, while the luminous flesh retains the light.

Greuze's Girls

The main forte of the great old master, Jean Baptiste Greuze, was painting young girls, of which his "The Listening Girl," in the Wallace Collection, London, is a conspicuous example. A striking type of innocence and voiuptuous grace.

"My Mother" Ever Popular

Artists regard Whistler's popular masterpiece, "My Mother," with an almost sacred regard. This canvas hangs in the Luxembourg, Paris, but reproductions of it are on the walls of homes all over the world.

Monks' Friday Diet

Sadler's delightful study of monastic life, "Friday," in the Walker Art Gallery, Liverpool, shows a number of monks at table eating fish in lieu of the prohibited meat. Some of the monks are of the Order of St. Francis, in brown habits, others of St. Dominic, in black and white.

Picture Cost $120,000

One of the oldest great art works in the Louvre, Paris which cost the French Government $120,000 is "The Immaculate Conception of the Virgin," by Murillo (1618-1682). It is regarded as sublime.

Lure of the "Angelus"

Another noted masterpiece in the Louvre that attracts universal attention is "The Angelus," by Millet, showing the peasants in the field in their attitude of prayer as the soft vesper chimes peal in the church belfry in the village.

Male Figure Studies

H. S. Tuke, R. A., is best known for his sea and figure studies. One of his most popular works is "Ruby, Gold, and Malachite," in Guildhall Gallery, London. It is bright and pictures a river with a boat and several male nude figures. There is a superstition that posing in or near water brings an early death. But the three principal models in this picture grew up to be men of prominence in England.

A Masterpiece at 77!

Among master painters Titian was surpassed by none and challenged by Raphael alone. He was seventy-seven when he painted the wonderful nude, "Venus and Adonis," hanging in the National Gallery, London.

Artists' Color Tastes

Artists vary in taste as to colors as much as women do. Some like bright tints—reds and pinks and yellows. Others prefer somber shades—Rembrandt, for instance, as is shown by the celebrated painting of himself, in 1640, now in the National Gallery, London.

Leading Animal Painter

As a painter of animals J. M. Swan, R. A., has never been surpassed! His striking water color study of a lioness and cubs is in the Glasgow Art Gallery.

Crowd in a Masterpiece

In the magnificent, richly colored painting by Rubens, "The Abduction of the Sabine Women," a legendary history theme, hanging in the National Gallery, London, more than thirty persons, mostly women being seized, are pictured.

Show of Atmosphere

A beautiful landscape full of the majesty and peace of nature, also rich in glowing color, is "The River Bank," by Arnesby Brown, R. A., in the Guildhall Art Gallery, London. Some cattle are grazing by the river on a showery day. There is a noticeable effect of atmosphere. The skins of the animals glow in the sunshine of the misty air, while in the sky is a trace of rainbow.

Natural Born Artist

A man is sitting up in bed. He has been reading some old love letters. Raising his eyes he sees the specter of a girl dressed as a bride. He stretches his hands toward her. This is Millais' great painting, "Speak! Speak!" in the Tate Gallery, London. Millais took to drawing naturally. At six he drew soldiers. At the Academy schools he was so tiny he was placed on a stool to receive medals and prizes he won.

Girl Genius

Marie Bashkirtseff was a Russian girl and a genius. She was seventeen when she took up art. Her astonishing capacity for accomplishment was the wonder of her masters. She reproduced life as she saw it, finding in the streets of Paris and in its types a rich source of inspiration. She indicated in color as Zola expressed in words. When only 23 she produced a vigorous masterpiece, "The Meeting," a study of street urchins. At her death the following year the canvas was bought by the French Government and hung in the Luxumbourg, Paris.

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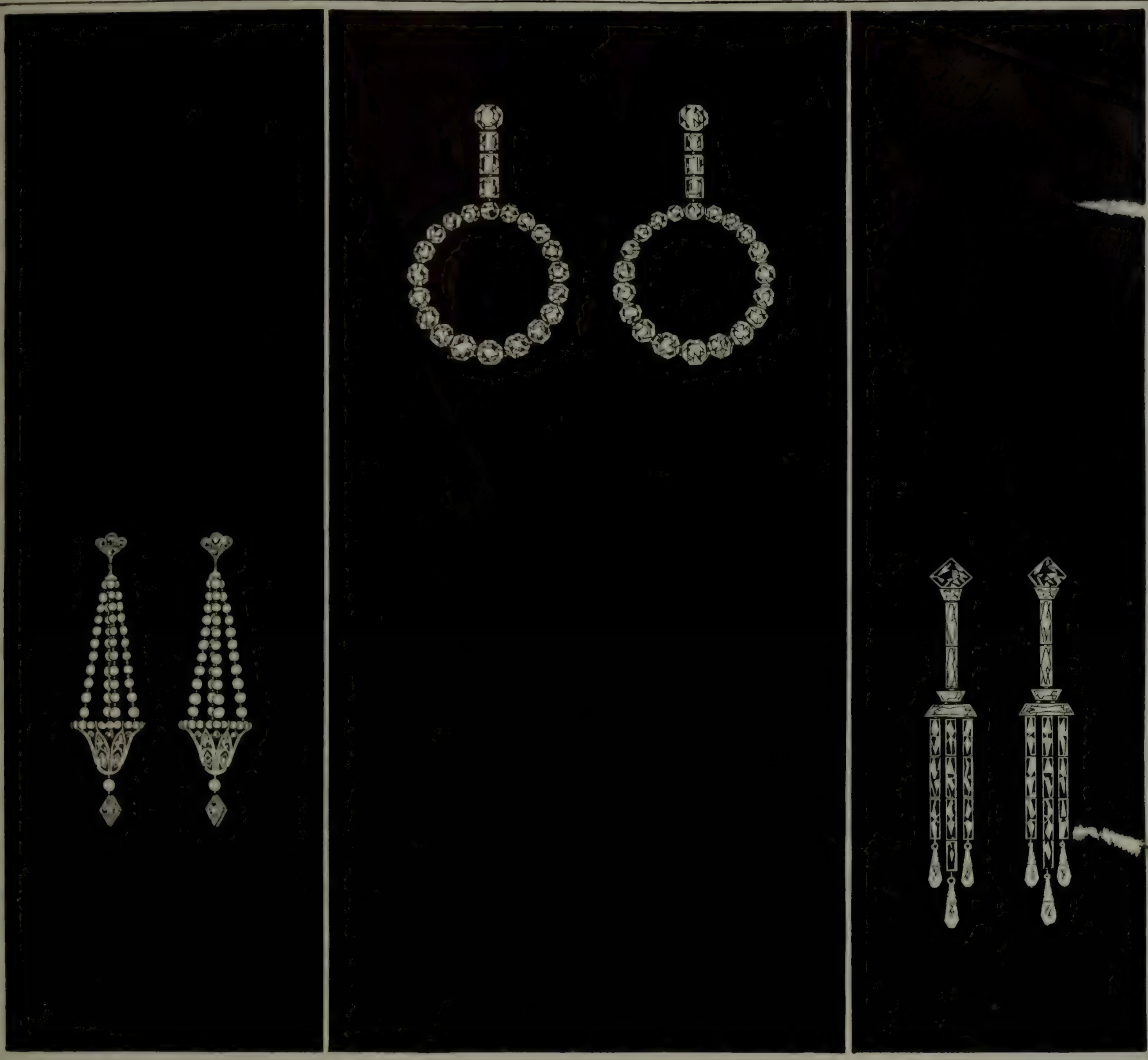
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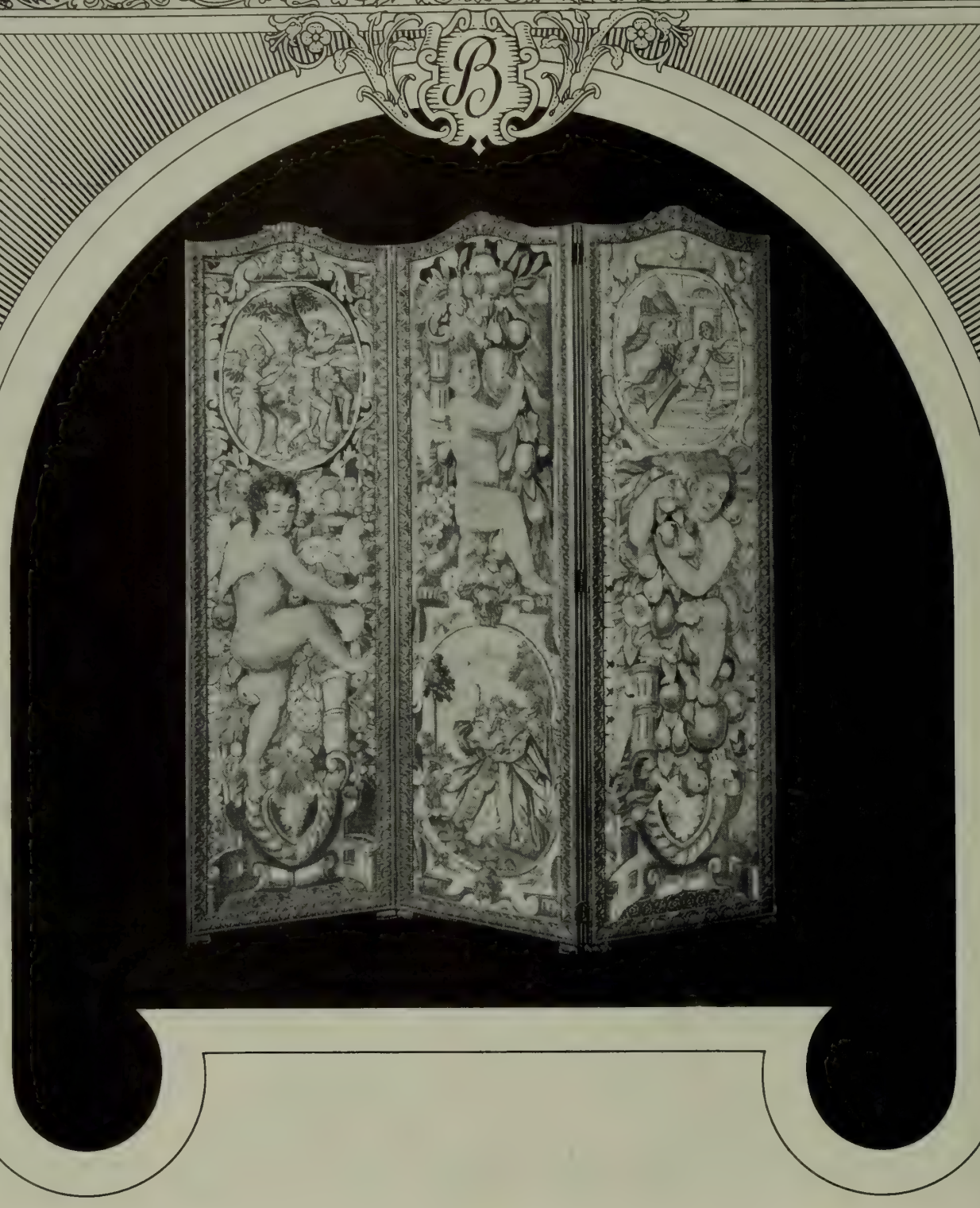


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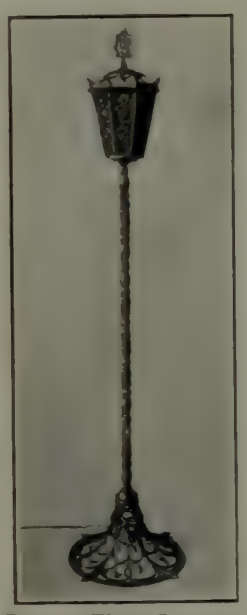
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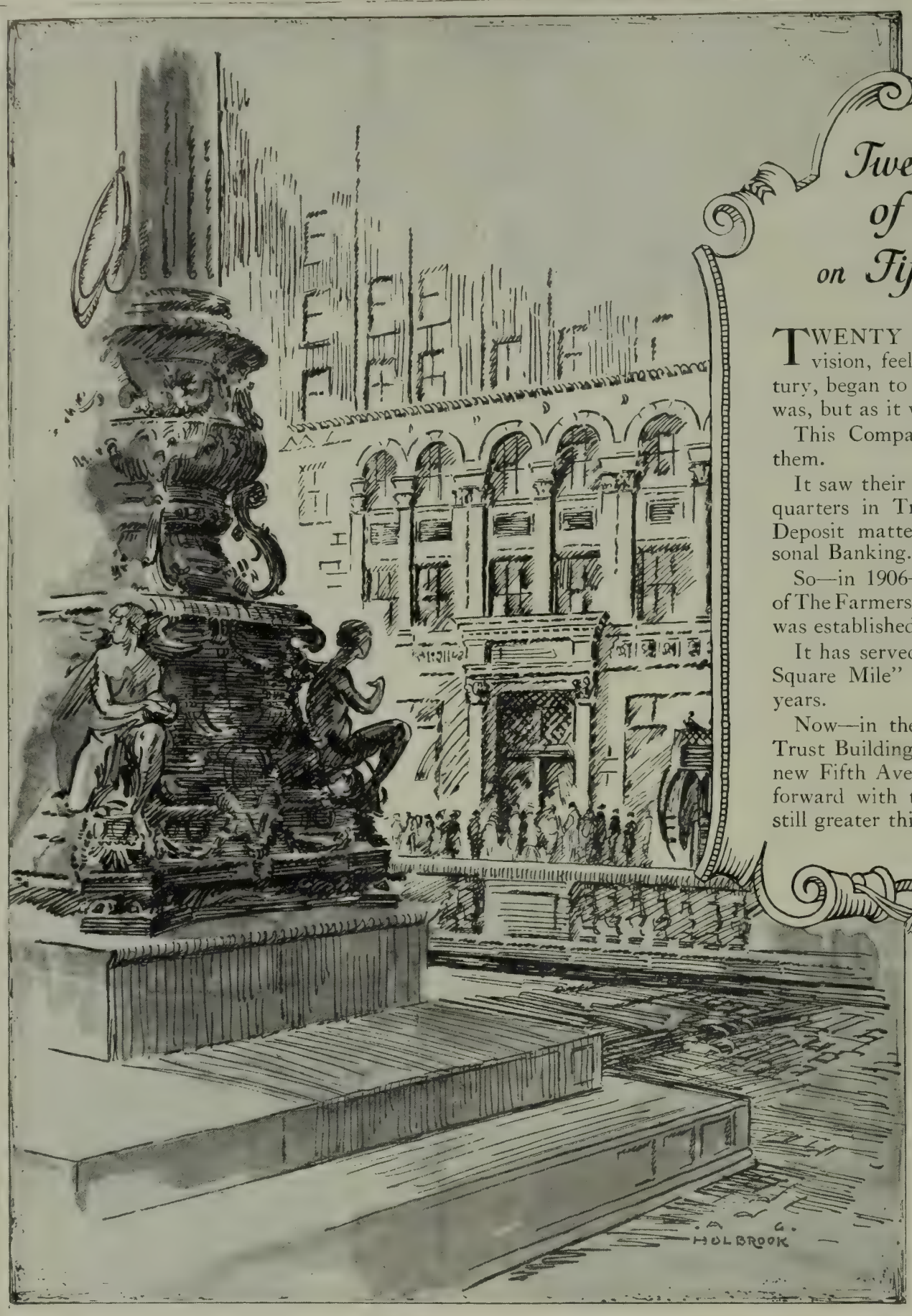


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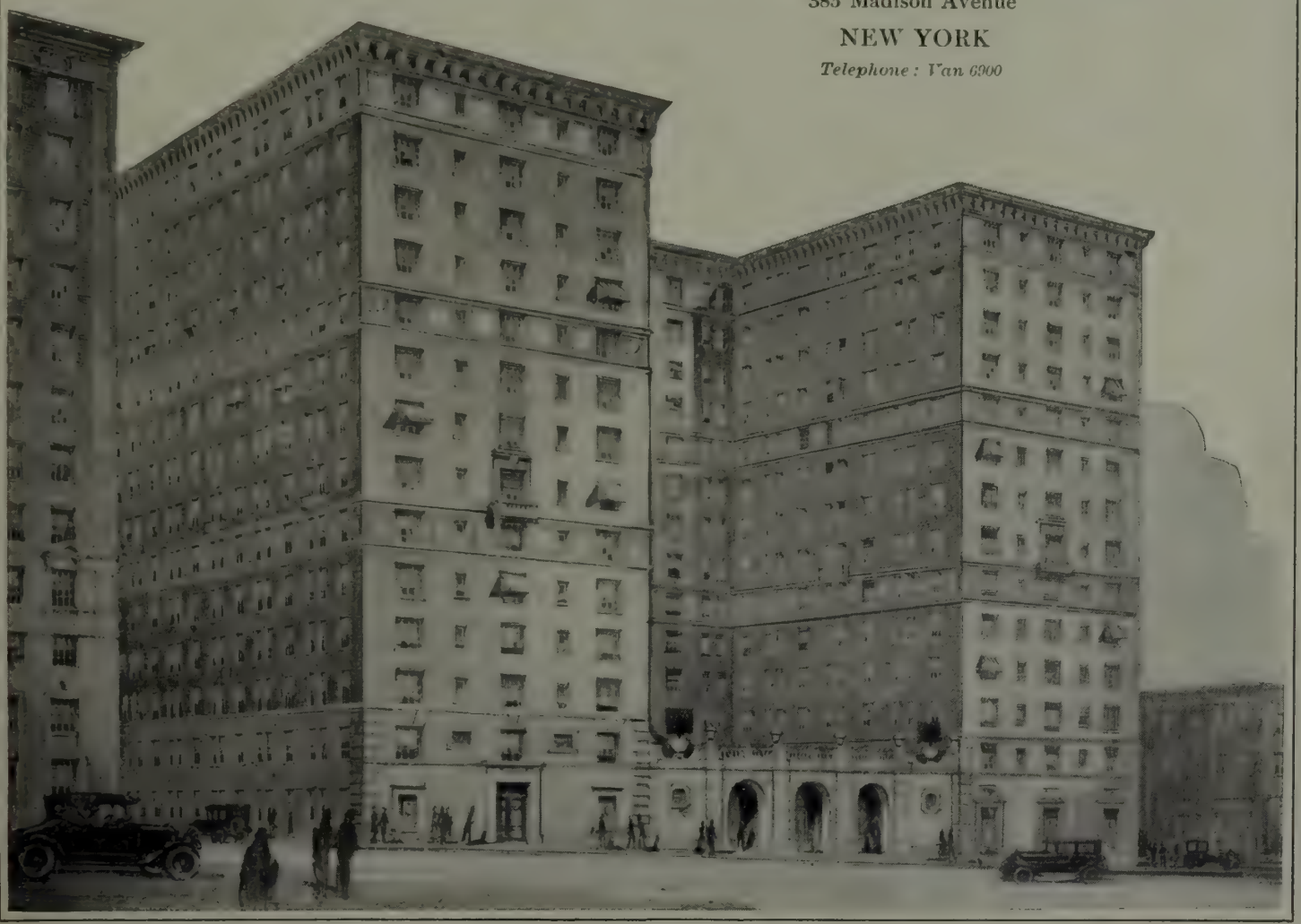
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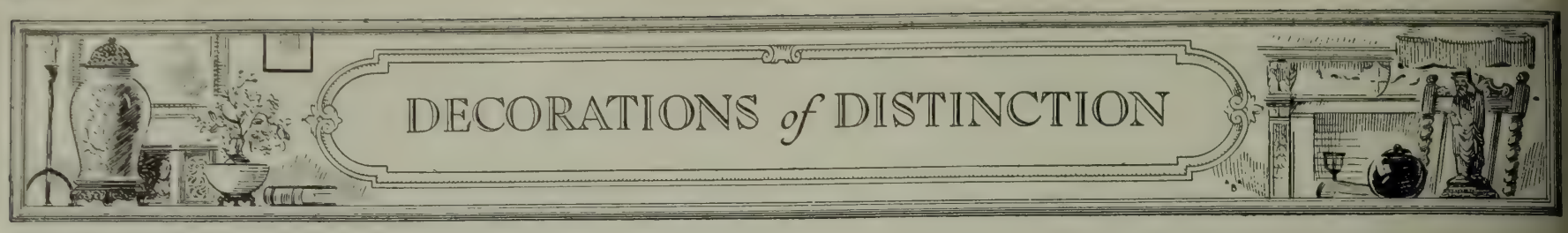
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IN developing a plan for interior decoration, which, in this month, is essentially one for the country house, the consistency of use and adaptation as well as the personality of the owner must be considered. Heavy, impressive furnishings are forgotten at this season, and the airier, cooler effects are given preference. Color plays a prominent part, for we are beginning to reconcile it with sunshine and so introduce it, as an interesting note, in our summer furnishings.

In the importations of the Czecho-Slovak Glass Products Co., one can satisfy many of these demands in glass, for here is found a variety of lovely flower vases as well as table glassware, in a variety of colors. Among the most distinctive in these are the glass plates in vaseline, ruby, blue or amber, etched with an old French coat-of-arms, together with a full service of glasses similarly marked, with finger bowls and finger bowl plates. Small boat-shaped compôtes are other charming table accessories and tall, slender liqueur decanters with long-stemmed glasses, that may be had in pale blue, ruby or amber.

Covered compôtes and tall covered urns, with decalcomania decoration in blue and amber on amber matt crystal, are also quite lovely, while egg-shaped covered powder bowls, 6 in. high to allow for a puff, and paper weights, in which vari-colored glass flowers stand upright within the crystal ball, represent an unique expression of the glass blower's art.



Amber and white glass fruit bowl with etched design of flowers; amethyst and white covered compôte; tall amber vase, cut decoration; ruby and matt crystal vase with hunting scene. All in other colors. Fourteen inch decanter with cut base and six wine glasses in set. Courtesy of the Czecho-Slovak Glass Products Co.



Stool, 18 in. x 21 in. x 19 in. Green and gold parchment finished frame covered with brown wool tapestry with a brilliant flower motif. Courtesy of the Reeves Galleries, Inc.

Furniture, draperies, rugs and architectural decorations, in which French antiques form a prominent feature, are represented in the stock of the Reeves Galleries. In reproductions, in which they also specialize, the finest workmanship is displayed. Overstuffed armchairs, occasional tables, with satinwood inlay and lacquer tea wagons all show the highest type of upholstery and cabinet work. The wing chairs, covered in olive or salmon colored linen with worsted crewel embroidery are unusually desirable for the country house, as a variation of chintz covered furniture. The crewel embroidered linens are likewise effective as dining-room panels, in an equally informal setting.

At H. F. Huber & Co.'s, where

(Continued on page 16)

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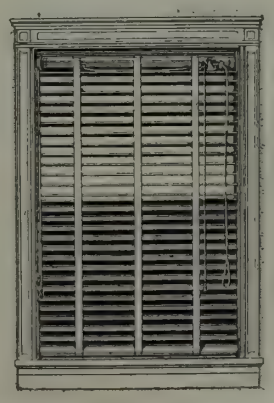
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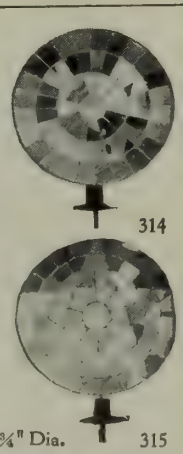


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Painted chair, gray with French blue stripings and brilliant flowers. Black patent leather seat. One of a nest of tables in yellow with black flower and bird decoration. Courtesy of H. F. Huber & Co.

a limitless supply of beautiful things offers a variety of selections, to suit any period or type of decoration, the accent, at this season, notwithstanding, centers upon the furnishings of a lighter character, as in the instance of the chair, illustrated, which is one of a set of six, with an oval table, designed for use in a country house breakfast room.

Another piece especially designed for a sun porch is a reproduction of an old English peasant settee, in antique oak with nine decorated panels and a woven rush seat. Lead garden figures, bird baths, stone garden ornaments, seats and marbles, with iron grilles, wicker and painted iron furniture contribute other features for country use, together with a variety of small tables. Unusual rubberized glazed chintz, with small patterns and flowers offer something entirely new for bathroom curtains or as cushion coverings, where a waterproof material is necessary.

Mrs. Devah Adams has been successful in gathering together an especially attractive group of French decorative accessories, which she has cleverly adapted to various uses. For instance, in a powder room, recently decorated, the dressing table has been draped in Chartreuse green taffeta with broad strips of old ivory satin, painted in pastel shades and trimmed with double ruffles, edged with frillings of narrow French ribbons. Cut-out flowers, from the painted satin, are applied to the top covering of the dressing table under the glass. A pair of gilt and crystal Louis Philippe perfume bottles with ruby glass, set as jewels, together with Battersea enamel powder and rouge boxes, comprise the toilet accessories. The two small French bronze lamps showing cupids holding a single light have shades of Chartreuse chiffon edged with tiny ribbon ruffles.

A low-backed Directoire chair with a round cushion, 8 in. deep is made of Chartreuse taffeta and trimmed with five cordings covered with contrasting ribbons. On the floor is a leopard skin carpet, copied from that of the Empress Josephine's at Fontainebleau. Here and there, on the wall are old French flower prints thus completing a delightfully dainty and appealing interior. Two large lamp shades of unique interest, with designs taken from embroidered shawls of the Empress Josephine,

(Continued on page 18)



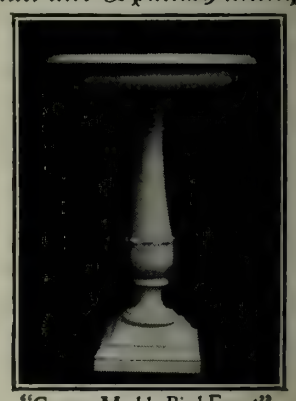
Bisque 10 in. figure of Marie Antoinette; old French "dress" picture, made of materials, in black and gold frame, 11 in. x 14 in. and Battersea enamel box. Courtesy of Mrs. Devah Adams

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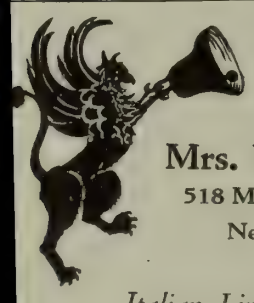
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have been made of deep cream crepe de chine, embroidered in garlands of flowers and brilliant green.

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Of the many charming lamps that are included in the shop of Felicia Adams, there is none more amusing than the Chinese crackle base child's lamp, illustrated, which has an 8 in. shade composed of pages from a Spanish nursery book. A shade of equal charm is oblong in shape, in parchment coloring, decorated with elephants and bound in dull red or green. This with many others is intended for use in a living room.

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Nursery lamp with crackle pottery base and an 8 in. shade made of pages from a Spanish nursery book. Courtesy of Felicia Adams



Purple velvet cope, Spanish, XVIIIth century, embroidered and appliqued with silk and gold thread in a design of brilliant flowers and parrots. Courtesy of Dalva Bros.

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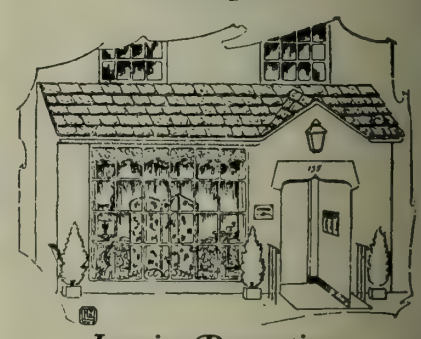
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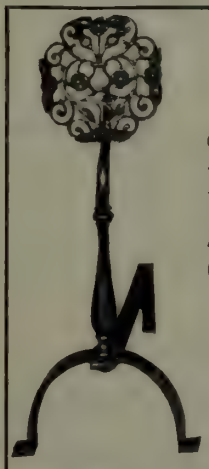


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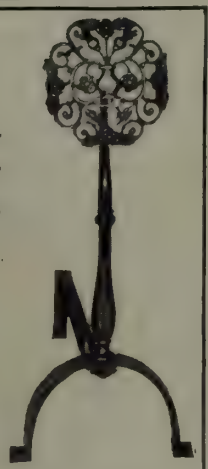
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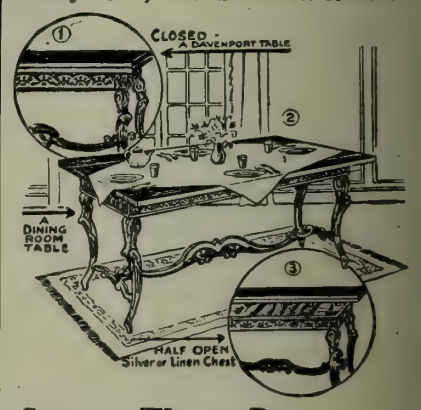
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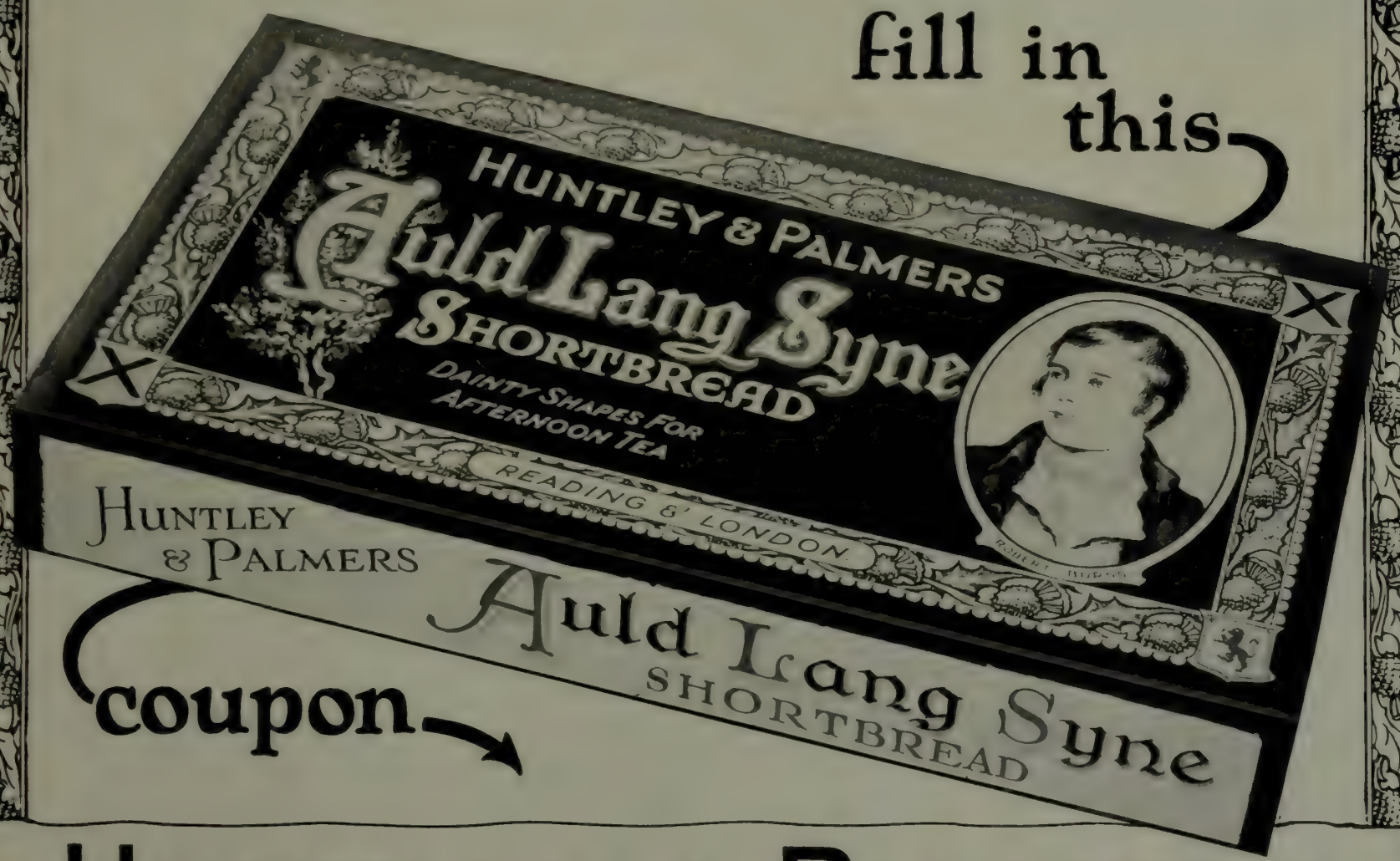
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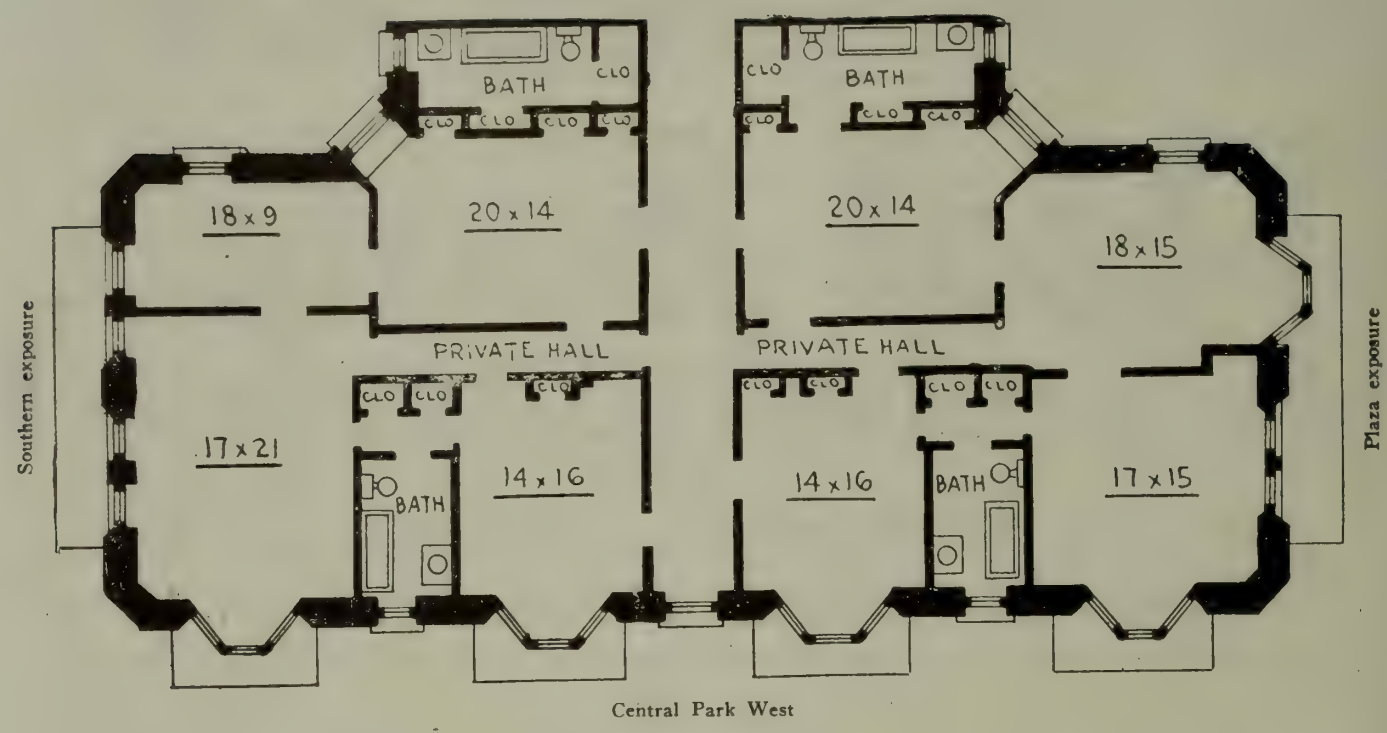
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Harwood Hewitt, Architect

Fitting delightfully into the contours of the rolling hills of Flintridge, Calif., is the Riggs residence. Beautiful gardens with rich tropical planting surround the house

MAY, 1926

Vol. XXV, No. 1

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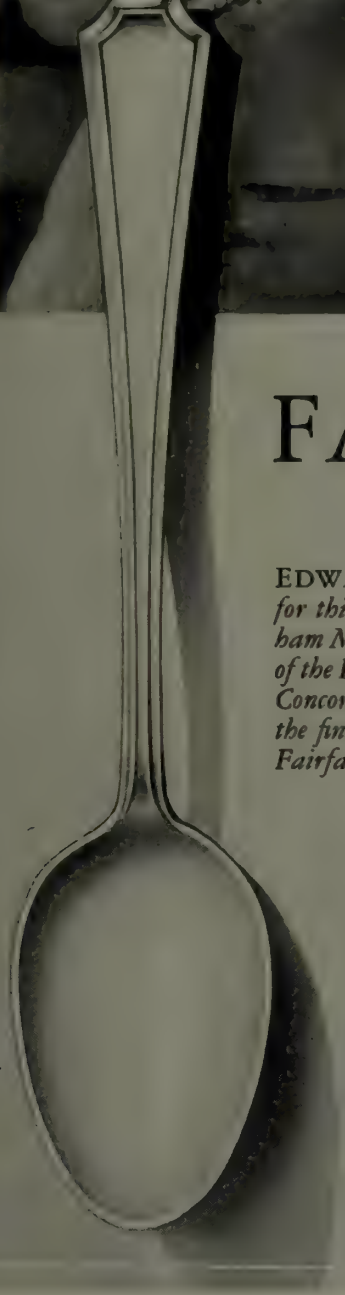
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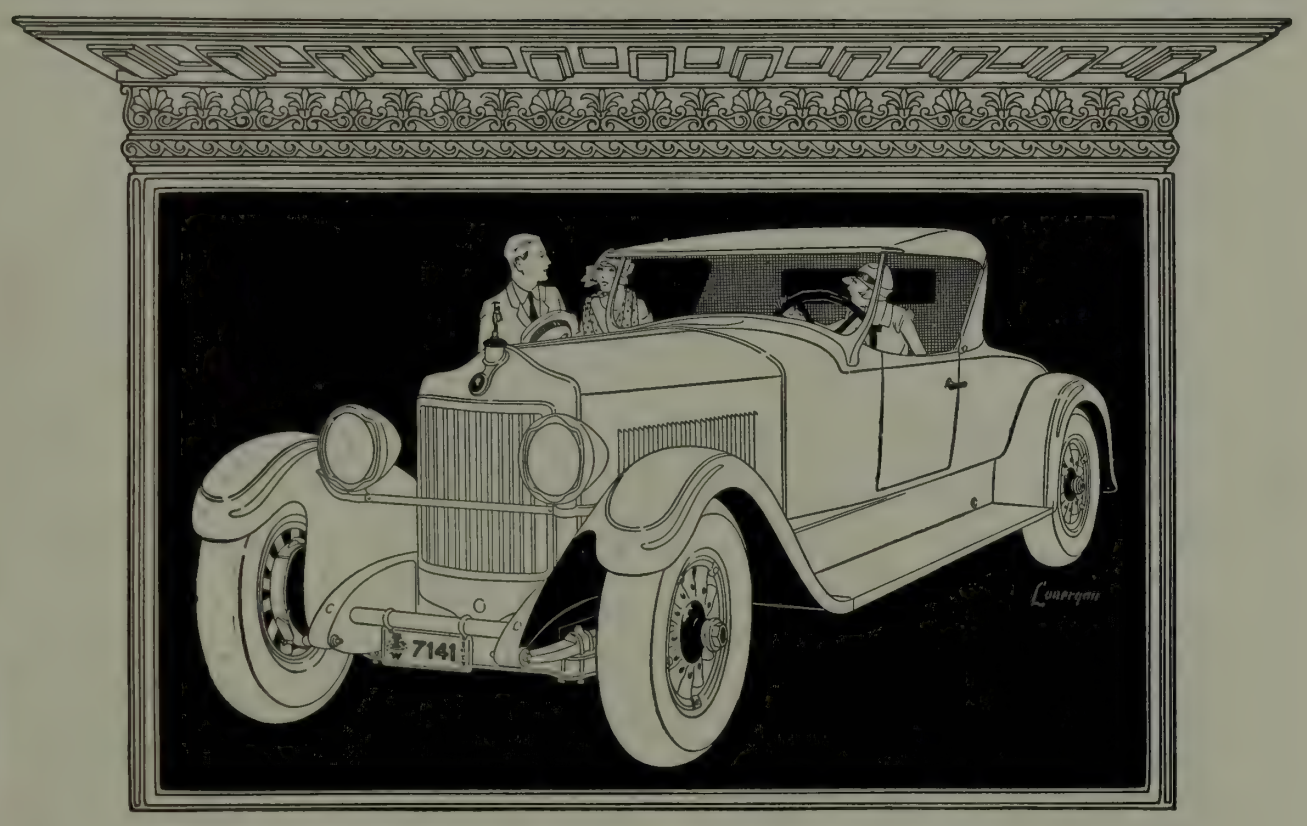
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Frank J. Forster, Architect

Photo by J. W. Gillies

Wholly alluring in its honest charm is the front porch of the Gerald M. Lauck house at Montclair, N. J., framed in handwrought timbers, pinioned with pegs and enclosed by the sweeping roof of the main gable

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXV — *May, 1926* — NUMBER 1

Norman Peasant Architecture Influences Our Newest Homes

This Type of Building Adapted to Our Ideals of Home Beauty May Develop a New Type of Domestic Architecture

By JANET HOWISON MARSH

THE rugged spirit of the Norman wayside cottage, with its freshness and originality, its diversity of treatment and winsome mien, so delightfully expressed in these two interesting houses of Frank J. Forster's design, go far to indicate how happily the modest farm architecture of Normandy accords with our native environment. It lends itself in such an amazingly pliant fashion to the character of the setting as to presage a wider application of the style in the future; in fact, there is every reason to believe it may prove an open way to a distinctly American type of small house architecture.

So much that is fine has come out of Normandy that we do not always give credit for the things we appropriate and enjoy, not the least of which are these characteristic farm and cottage dwellings such as form so large an element of picturesque beauty in this historical section of northwestern France covering an area of but little more than 133 square miles. In the over-refinement of our building processes we have, perhaps, erred on the side of the commonplace and the peculiar quality of the honest little houses of the hill country of France, adapted to our needs, must inevitably bring fresh vitality to native design.

But, in accepting it and calling it our own, we are not altogether appropriating a type to which we have no claim. There is already an established precedent by which to guide our course, for the same robust spirit prevailed in the houses of the early Dutch settlers in this country. Many of the ancient relics in New Jersey and on Long Island reflect the same naïve charm. Their walls are of the same crisp texture and the fabric as a whole enjoys the distinction derived from the fine use of simple materials, obtained directly from the soil.

Undoubtedly, the most subtle appeal of these primitive dwellings lies in their fundamental honesty of purpose. They demonstrate the futility of trying to build on a false foundation in architecture, as in anything else. If a house lacks the spirit of honesty, if it simulates something that it is not, no amount of finesse can supply the deficiency. And so, it is that, owing to the gentle magic wrought by a fine purpose and an intelligent plan, these translated dwellings have already come to appear, not as an altogether new type, but as a recrudescence of a native style, which in flowering left behind it one of the pleasantest architectural memories or traditions we possess.

Mr. Forster has some very lovely houses of the Dutch Colonial type to his credit, adapted to suit modern requirements yet instinct with the grace of the original model, but, owing to the rambling character of the Normandy cottage which often, in its native setting, shows a series of wings built on by succeeding generations of owners, it has the obvious advantage of providing more space than the Dutch type as extensions may be added without interfering with the harmony of the design.

In none of the architect's Norman work, however, is the aggressive spirit of the early builders who developed the fertile regions of Northern France more pronounced than in the Waldo Sheldon house at Wilson's Point, South Norwalk, Conn. A staunch, picturesque structure, built of rubble stone taken from the excavation, occupying a sightly location above Long Island Sound, it shows a marked English influence, as was frequently the case in early days, for Normandy, once under the control of England is still distinctly English in character.

Of great solidity, there is no suggestion of severity, for the walls of blended brick and stone parged over with stucco while rugged in character are mellow in effect. The several types of dormers lend variety and the roof of soft-hued shingles, laid random fashion, supply a textural interest that gives life to the picture. Perhaps the chief feature of this aspect is the drop edge of the roof introduced to soften the lines and lend continuity to the subtle curves of the gables as they melt into the roof surface. A homely innovation, to us, are numerous small openings in the main gable to allow room for birds to rest.

The growing tendency on the part of American architects to restore the old handicrafts to their former field of usefulness is a source of immense gratification to all who have a sense of architectural values and Mr. Forster's feeling for primitive joinery gives to his work the aspect of mediæval craftsmanship. Supporting the roof of the porches and main entrance are solid oak beams and posts, mortised and tenoned and delightfully wrought into pleasing shapes of Gothic tendencies.

An unusually quaint and piquant entrance in the angle of the west façade leads down by a few steps to a vaulted entry of great charm, and up on the opposite side to the main elevation, with access to the living and dining-rooms, both of which open onto an 8-foot terrace. From this vantage point a marvelous view of the Sound is to be had which is also shared by the inviting porch off the living-room where meals may be served. Beyond the dining-room is the service extension and at the extreme end, the garage.

An interesting illustration of the free rendering of more than one variety of wood in a room to enhance the textural values of each is to be seen in the living-room where a substantial beamed ceiling and the paneled wall of the fireplace end, both of oak are contrasted with the pine trim to produce an exceedingly pleasing effect. Depending largely on its fine wall spacing and color scheme for its decorative charm, the dining-room shows both walls and ceiling done in soft mottled blue and gold, against which the old pine corner cupboard and other early American pine and maple furniture harmonizes pleasingly. The rug problem in a house with old-time furnishings has been most satisfactorily solved by the owner's collection of camel's hair rugs from India that accord so well with rooms of this character.

In the Gerald M. Lauck house at Montclair, N. J., also designed by Mr. Forster, one finds embodied to the full the gentle magic of the Norman home and though savoring of English tradition is still essentially Norman French in character. There are the graceful sloping roof lines, mellow gables in which valleys are rounded to soften acute angles and preserve the integrity of the roof surfaces and the same employment of diverse materials to produce the playful originality of the type. It might well be termed the "House of Beautiful Porches" for the mediæval woodwork of Gothic inspiration is most alluring and well worth an extended study, for every line of the construction is sentient with meaning and the rich detail fraught with fine sentiment.

The general plan of the Lauck house is rambling and full of intriguing incident. From the sturdy front porch, with its Old World air and picturesque aspect, a small entry is reached where, through triple round-headed arched openings, inviting vistas into the principal rooms are to be enjoyed. A gay, cheerful room is the primitive living-room, running the depth of the house with groups of casement windows front and rear. Broad and low, with warm grey, rough finished walls, offset by the contrasting note of dark woodwork and trim, they exert a distinct architectural appeal. A huge summer beam, stretching the length of the ceiling between the joists, is a primitive reminder of our own Colonial architecture as is also the wide plank floor.

The dining-room, to the right of the entrance, located in the gable wing whose long, sweeping roof encloses the inviting front porch, has much to offer in the way of suggestion, as have the rooms in the quaint upper story, most of them lighted by the picturesque dormers that reflect to such a great extent the peculiar quality of the Norman peasant



Photos by J. W. Gillies

An air of serenity pervades the dining-room of the Waldo Sheldon house at Wilson's Point, South Norwalk, Conn., contributed largely by the simple wall treatment in association with Early American furniture



Nowhere is the French Norman influence more apparent than in Mr. Lauck's living-room with its primitive woodwork, particularly noticeable in the recessed bookcases and quaint mantel with scalloped stretchers

homes. It is, of course, never safe to make predictions, but the success with which this modest, peasant style is being developed by American architects in this country and the ingratiating manner in which it fits into our native setting would seem to prophecy a new and glorious future for it in the land of its adoption.

To see just how Mr. Forster has treated the floor plans of these two unusual Norman type houses is of especial interest, for, although drawn from the same source, the results are as dissimilar as the needs of the owners or the location of the sites. Neither one is of a stereotyped sort, but each enjoys the inspiration of a layout devised to suit individual requirements and widely diverse demands, an achievement which, in itself, is a triumph for the architect.

In the case of the Waldo Sheldon place which skirts the south shore of Long Island Sound, there was the dominant desire to take full advantage of the lovely outlook so the living-room with the adjoining porch forms quite properly the main axis of the house, with the dining-room, service portion and the terrace as a wing set on at an angle. At the same time, the plan is an important variation from the customary arrangement, always a valuable factor in any architectural layout.



Could anyone conceive a more picturesque service porch than this on the Lauck house, with its separate roof level, upheld by stout oak posts and screen of mediaeval joinery?



This delectable side porch shows with what skill the architect has handled these salient features

This aspect of the Lauck house emphasizes the interesting roof angles, the varying types of dormers and the unusual treatment of the wall surfaces



Quite different again is the plan of the Lauck house, where the plot, a happy combination of lawn and dense growth, calls for a widely varied interpretation of this domestic problem. The lot borders the highway for a distance of some 150 feet, running back a distance of perhaps 200 feet in depth, a third of which at least is contained in the grove of oaks, maples and elms. The long living-room with openings front and rear gets the view from the street and also the morning sun, while the service portion with the garage at the extreme end that runs back to the edge of the forest has the advantage of the shade. In the angle formed by the living-room and the main wing of the house is a plot devoted to a delightful old-fashioned flower garden, with nearby a charming rock garden. In each instance, the problem of plan and site was solved in a natural and altogether practical fashion, suggestive of

the type of setting familiar to the peasant cottages of Northern France.

The more one studies the Normandy type of architecture, the more one is convinced that the very qualities of integrity and simplicity that went into the construction of the original French houses are today inviting the interest of the American home owner. For, in the main, in this country we want homes that are close to our own way of thinking and living. A bit of the pioneer spirit is still in us and the sturdy and rugged still carries to us genuine interest.

The artless character of these wayside cottages, with their simple materials drawn direct from the soil is at once so appealing as to win the regard of all who view them in their native environment. Yet with all their native simplicity, these Norman-French homes bear the marks of the rugged character of those who built them. This hardy northern race who developed the intriguing chateaux, manor

(Continued on page 86)



The fine feeling for mediaeval craftsmanship expressed in the Sheldon porch is a notable architectural detail



At no point is the superb masonry construction of walls, parged over with stucco, so delightfully apparent as in this elevation of the Sheldon house

A Group of Distinguished Rooms

Gay and Colorful Furnishings for Spring and Summer Homes



Peabody, Wilson & Brown, Architects

This delectable enclosed porch in the home of George H. Mead of Dayton, Ohio, with novel disappearing windows that drop below the floor, specially designed by the architects for summer use, rejoices in ideal furnishings for all seasons, hooked rugs on the blue stone flagging floor, Early American furniture and, at this season, masses of flowering dogwood



(Above)—Spring gayety enlivens the living room of the Cornelius Bliss, Jr's., home at Wheatley Hills, L. I., the upholstery of flowered chintz and the blue glazed chintz hangings vieing with the wall paintings of brilliant pheasants. Elsie Cobb Wilson, Decorator

(Below) — Early American furniture and bright chintz lend interest to this bedroom in the Millneck, L. I., home of H. Kierstede Hudson. Of unusual design is the maple bed and the Colonial desk is a charming example of the serpentine front type. Minga Pope Duryea, Decorator



Photos by Drix Duryea



(Above)—Delightfully old timey is the Syosset home of Mrs. E. G. Chadwick, formerly Mrs. Monroe Douglass Robinson, the old Salem wallpaper in delicious blues, greens and mauves, and the painted floor with hooked rugs forming a fitting background for early maple furniture. Elsie Sloane Farley, Decorator

(Below)—Mrs. Chadwick's dining-room is characterized by enchanting wall murals of barnyard, orchard and woods scenes, the work of Caro Delvaille, with which the Duncan Phyfe style dining table and old hickory Windsor chairs form a delightful accompaniment. Elsie Sloane Farley, Decorator



Photos by Amemiya

Other interiors are shown on page 70

The Childhood Home of the Duchess of York

The Illustrations Given Here Show the Bedroom, Sitting-room and Corner of the Schoolroom Where H. R. H. the Duchess of York Spent Her Girlhood

By E. O. HOPPE

THE childhood home of H. R. H. the Duchess of York is of absorbing interest, not only for its association with the smiling little lady who has captured the affection of the nation, but also for its great antiquity as well as its historical and traditional interest.

Glamis is the largest and most beautiful of the castles in Forfarshire and is, of course, the Scottish seat of the Earl and Countess of Strathmore. It is mentioned in history as far back as 1033, and is well fitted to be the home of one who holds the high estate of the Duchess of York, for she is able to claim direct descent from King Robert II whose daughter married, in 1378, Sir John de Lyon, Thane of Glamis.

The thrilling legends which surround the Castle with its sinister background of witches and murdered kings are well known since these events have been immortalized by Shakespeare himself; romance grips the visitor from the moment of passing through the entrance surmounted by its graven coat of arms.

The impressionable mood quickly yields to the thrill of tales of a dire secret, which, rumor says, must be imparted to the heir, chasing forever the smile from his face when he is shown the haunted room, which is otherwise never unlocked.

The corner, too, where once the unhappy Macbeth paced, makes visions of bygone history leap to the eye and the mind is weighed down by the load of momentous happenings which, although removed by several centuries, charge with definite vibration the atmosphere of the fine old pile, to this very day making the past seem almost more real than the present.

The impression of austerity which the grey stone walled corridors give is dispersed in the happiest manner when a door is thrown open to reveal the simple and pleasant schoolroom, where the former Lady Elizabeth Bowes-Lyon studied her childish lessons; the mullioned windows look out on wide spreading velvety lawns and stately cedars to the purple misted distances of the woods of Forfar. On ascending the wide stone staircase you will find the dainty bedroom still linked with her not far-past childhood, where even her beloved toys remain; the favorite of all, a little wooly dog, being perched on the chest of drawers, waiting for the return of his mistress who, no doubt, still has a lurking affection for him.

It is quite evident that a beautiful simplicity has been the predominant influence during the upbringing of the Duchess, a training and environment which would meet with the wholehearted approval of our own King and Queen who themselves unaffectedly preserve, amongst all the dignity and ceremonial of the Court, a firm belief in the ideals of natural and simple family life in the home.

The same elusive charm pervades those rooms at Glamis which are used by the Countess of Strathmore. Although the furnishings are antique and beautiful (as for example the drawing-room with its old Italian red brocade couch, warm and glowing against cream color-washed walls, and the wonderful studded door where a sentinel-like iron lantern guards the approach to the family chapel), yet immediately one enters this room the human interest dominates, and one recalls that here Queen Mary took tea and perhaps talked in friendly fashion of the marriage of her son, the Duke of York, with the younger daughter of the house of Glamis.



© E. O. Hoppe

The Duchess of York as a little girl

The drawing-room of the famous Glamis castle where the Duchess lived as a little girl



© E. O. Hoppe

The lovely bed which belonged to this delightful child. The beautiful embroidery was done by the present Countess of Strathmore and under the valance at the top of the bed the Countess has embroidered the names of her children and the dates of their birth



The writing desk in the schoolroom at Glamis where the Duchess of York did her lessons. It is placed close to a lovely old mullioned window which affords a wide view of the beautiful sweeping lawn which a century of cultivation has brought to perfection

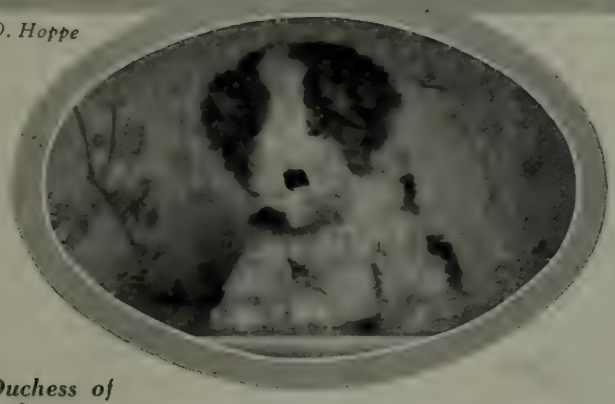




© E. O. Hoppe

Glamis, the largest and most beautiful castle in Forfarshire, is the Scottish seat of the Earl and Countess of Strathmore and the childhood home of the Duchess of York

© E. O. Hoppe



The Duchess of York's first toy when she was a little baby

The sitting-room of the Countess is of even more intimate appeal; pictures of her children at differing ages, tokens of close personal friendship, the favorite book and the unfinished embroidery whisper of the personal tastes of the owner and her skill in needle-work, which makes imperative a visit to the bedroom in which the Duke of York slept, for here are magnificent hangings embroidered by the Countess herself, in a wonderful and intricate pattern, perfectly executed. Hidden away in the valance which surrounds the top of the stately bed will be found embroidered the names and birthdays of all her children, a most delightful and unique way of keeping the family records.

On leaving, a last glance back shows the Castle, grey, mighty and full of the dignity of years, sharp cut against a clear sky and softened by the shadows of ancient pines and cedars. Glamis Castle was the scene of the assassination of Malcolm II of Scotland in 1034.

At present the Duchess of York is living in London in the home of her father and mother, the Earl and Countess of Strathmore. This fine old palace has been placed entirely at the disposal of the young Duchess who is awaiting a great event. The Duchess is evidently a person fond of household things that have belonged to her. Although the home of the Countess of Strathmore is very completely furnished and outfitted, the Duchess of York has taken with her from Curzon House some of her favorite pieces of furniture as well as certain fine sets of silver for the dining room. Indeed, several huge motor vans were required to transport the articles that would make a personal background in the home she will occupy for some months to come. Bruton Street, to which the Duchess is moving, had once some very famous and aristocratic residents. The palace of the great Duke of Argyll was there, as well as the homes of Lord Brougham, Earl Granville and the famous English playwright Sheridan.



Photo by J. W. Gillies

"Bonniecrest" from the north, reached by an avenue of oak, chestnut and elm, as a screen from the heavy westerly storms that sweep the coast at this point, glimpsing the rambling character of the design, full of incident and irregularities

A Superb Replica of Historic Tudor Type

"Bonniecrest", the Newport Home of Stuart Duncan, Designed by John Russell Pope, Reflects the Spirit as Well as the Subtleties of Early English Architecture of the Period

By HARRIET SISSON GILLESPIE

SELDOM is it possible to find a more gracious example of Tudor architecture in this country or one that so delightfully retains, in form and detail, in character of design and the mellowness of age, the distinction of the early buildings of that period than "Bonniecrest," the Newport home of Stuart Duncan, designed by John Russell Pope, of New York. Rich and varied in the quality of both architecture and materials, its situation is equally appropriate, set as it is in the midst of a vast estate bordering the sea. The rugged coast line, with the war-like U. S. Torpedo Station on the breakwater and the military reservation of Fort Adam in the offing, lend it the savor of early Scottish manors with their fortified harbors, but the fair acres of the Duncan property with their luxuriant growth of oak, chestnut and elm; the fruitful gardens and intimte planting, lend the landscape the peaceful aspect of a fine old English estate.

"Bonniecrest," while strongly reminiscent of Compton Wynyates, once the Warwickshire home of Sir William Compton, a court favorite in the reign of Henry VIII and restored by the owner in the middle of the fifteenth century, unlike that famous old pile, is not built about a quadrangle but pursues a somewhat rambling course, with the main axis of the house facing the sea and the service wing jutting out at an interesting angle, with numberless porches of picturesque aspect added here and there where the need is greatest.

A successful attempt was made by the architect, however, to faithfully reproduce the mellow charm of age, and the pale red mass of brick, accentuated by headers to form a fascinating diapered design, and the quiet browns and silvery grays of the roof of Compton Wynyates, the pale gray of the embattled stonework to which moss and lichen have clung, are all embodied in the Duncan home to supply that intangible air of mystery so inevitably a part of old Tudor castles and the manors of Jacobean days. Curiously enough, most of the materials employed by the architect to produce the effect were not only distinctly modern, but were, in fact, waste products. Clinker brick that so closely resembles the blown brick of the fifteenth century with its rich coloring and stone of lovely texture from Kingwood quarry in Virginia, previously used for ballast for railroads, formed the walls while American oak weathered to harmonize with some of the English variety imported for the barge boards and trim, have all brought to the exterior the rich vitality and serene beauty of its English prototype.

Architecturally, "Bonniecrest" has the same delicious sky line, the same broken outlines of tower, chimney and gable all welded in delightful harmony of mass and line and there is the inimitable effect of wings, common to English ancestral homes, added on from time to time as the generations of owners pass in review. But it is primarily as an engaging illustration of the passing phases of this historic type of English architecture that "Bonniecrest" forms a record of peculiar value. Without over elaboration, the house is effective by reason of its unsymmetrical symmetry and, while designed with a considerable amount of reserve, much of its striking decorative charm lies in the unexpected handling of the masses as well as in the picturesque quality of detail and color.

The archway, the notable feature of the main façade, which in the Warwickshire manor opens into a quadrangle, is here the main entrance and shows, above the ornate doorway, a rich and decorative heraldic design. Not only do the embattlements between the interesting gables lend distinction, but the many and varied groups of mullioned windows accentuate the beauty of the wall surfaces. Delectable clusters of ornamental chimneys strike an effective note and the carved barge boards, which in early days were done by ship's carpenters but are now the work of modern craftsmen, that lend a decided air of Old World charm, are all effective mediums to enhance the decorative aspect of the exterior.

"Bonniecrest" follows an entirely original and most inviting floor plan, with a hall leading directly through the house and connecting with a palatial living-room on the right and, by way of a long vaulted gallery, with a dining-room of equally magnificent character on the left. Such a wealth of rich materials of mediæval pattern have been brought into the composition of these apartments as to be wholly in accord with the character of the architecture and an array of rich oaken panelling, Gothic traceries, carved stone work, wrought iron motifs and ornate English plaster work vie with a collection of antiques belonging to the owner that are largely museum pieces and some of immense historical importance.

Quite in keeping with the lordly manor of Tudor days is the great hall, divided from the entry by superb iron grilles, the work of Samuel Yellin, of Philadelphia, Pa. The oaken paneled walls, the highly decorative geometric strapped ceiling, accentuated by bosses, rosettes and pendants; the lovely associated detail and the rare collection of antique Tudor and Jacobean furniture all serve as a fitting prelude to the revelations to follow. Whichever way the eyes turn there opens up inviting vistas in which the art and architecture of the period supply the age-old theme of decorative charm, which no modern method can hope to approximate, to enthral the senses and captivate the mind.

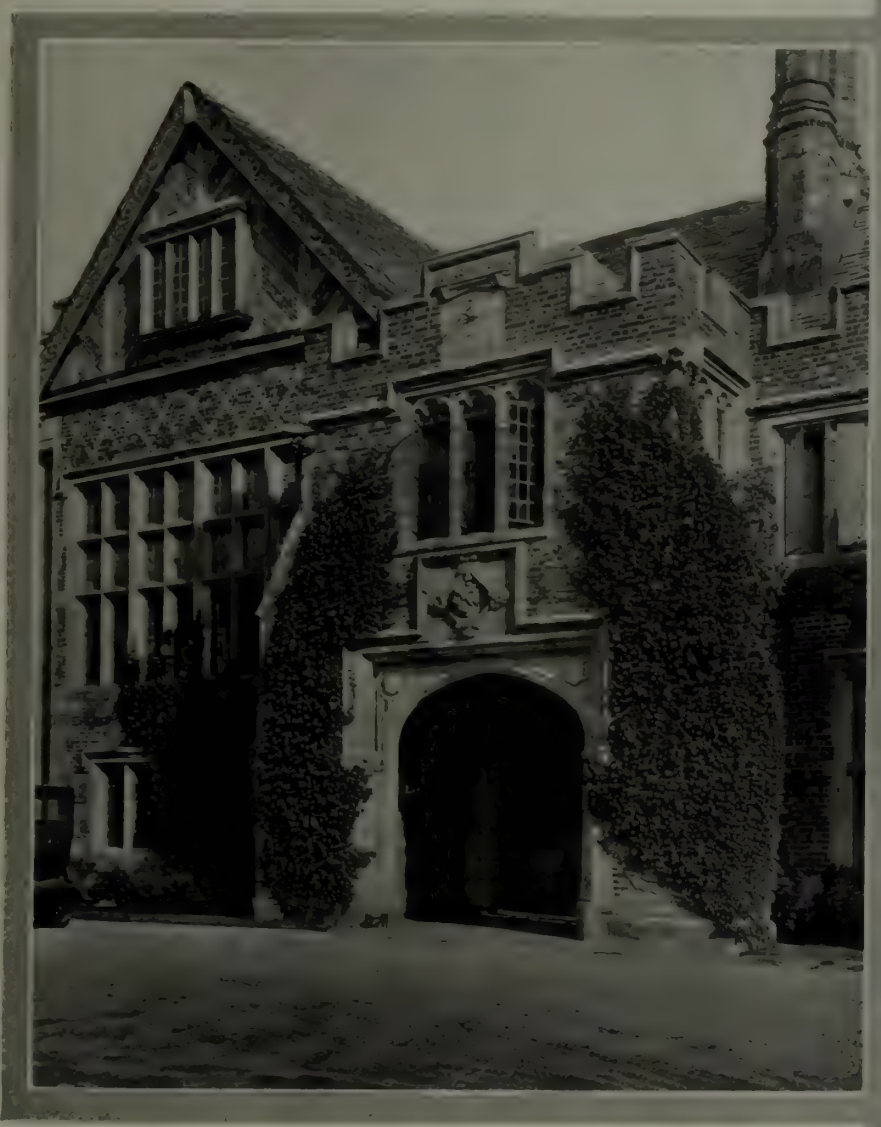
Nothing could approximate the glorious dignity of the carved Tudor fireplace in the living-room, with its elaborately carved paneled frieze and chimney breast with armorial bearings, which is the dominating architectural feature of the room for which the oaken panelling and Gothic stonework are supporting factors. Notable among the antique furnishings are a table from Warwickshire, a richly carved credence of very early date and chairs which were made for and for many years occupied an important place in an old English manor of Charles II's time. A six-foot Gothic screen of linen fold design is also included in the historic assemblage of fine furnishings, all of which are fused in mellow harmony by the soft light shed from emblazoned windows.

The long gallery itself which connects the two main apartments of "Bonniecrest" is worthy of special mention, not only architecturally but from the collector's standpoint, for any number of rare curios find place within its oak-framed walls, notable among which is a stunning model of Sir Francis Drake's flagship whose spars rise well upward toward the barrel vaulted ceiling. At the end of the long corridor is the dining-room, fit to be classed with the ancestral apartments of Compton Wynyates which it parallels in spa-

ciousness and sumptuous finish, if not in actual design. As in the living-room, one's attention is at once focused on the lordly fireplace, the carved stone mantel upheld by sturdy supports of black and gold marble, and, above the ornamental frieze a group of antlers as decoration. Altogether in keeping are the fireplace furnishings, following old English designs, the andirons and fireback of heavy forged iron capable of supporting the immense logs suitable for the type.

The rich suggestion of antique oak, the darker hues of the teakwood floor, with the carved and inlaid Jacobean furniture are in pleasing contrast to the velvet hangings and the rich coloring of the Persian rug on the floor. Quite by itself, opening off the corridor, midway between the larger apartments, is the library with its fifteenth-century fireplace and overmantel of oak in linen-fold design, flanked by recessed bookcases, with arched heads to form an intimate treatment quite in keeping with the use to which the room is put.

No one who loves and reveres this historic type of architecture can fail to revel in the many bewildering features of "Bonniecrest," which so delightfully reproduce the spirit of the past and



The arched entrance, dominating feature of the main facade, displays above the archway some very beautiful heraldic designs

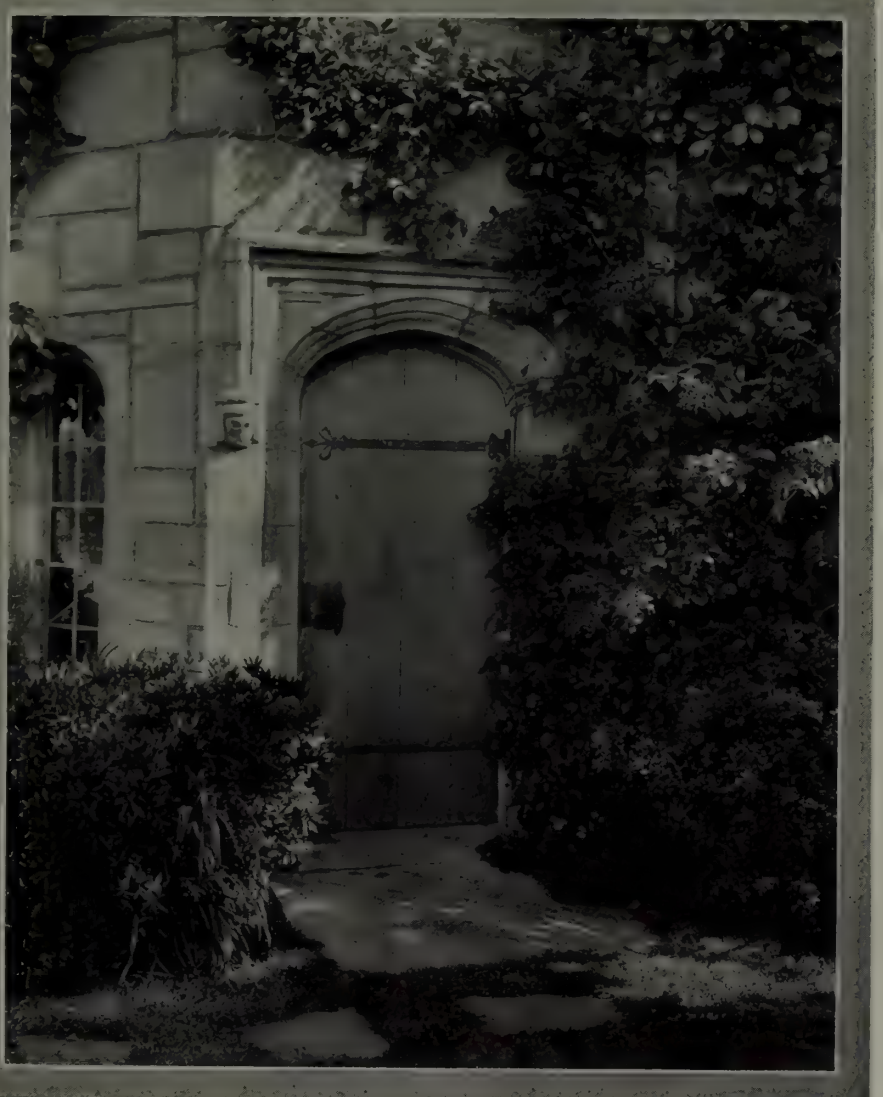
revisualizes for us both the art and architecture of Tudor and Jacobean days. The romance of the type, its historical associations and architectural significance all furnish food for contemplation, for Mr. Pope in supplying us with this delectable prototype of a famous English manor has exemplified the fact that it is well within the possibilities of the architect to reproduce not only the constructional and decorative subtleties of such a composition but to embody in it the spirit of the past as well. The appropriate planting of the garden is also worthy careful consideration.

In attempting to revisualize England's early architecture in America we are bringing a wholesome note into the field of domestic building, for the early Tudor, quite apart from the weight of historical tradition; its associations and romance, which from olden times have grown up around this sturdy and picturesque style, brings to our American architecture a strength and vigor that is invariably refreshing. Moreover, it is a type that inevitably makes a direct masculine appeal and, for a large estate patterned along English lines, no other style is so closely in harmony with the setting or more delightfully in accord with our mode of living.

Mr. Duncan's property, covering some half dozen acres, lies in one of the most superb sections of Newport, having an extensive water frontage, the land running back to Harrison Avenue. The house, set back somewhat from the water, faces the south, commanding a charming outlook over Long Island Sound with a shadowy glimpse of Long Island in far perspective. The main entrance on



Clusters of twisted chimneys, a salient and pictorial feature of the design, are to be noted from this angle



The severity of the monastic hovers about this battened door of the southern tower, framed in Gothic simplicity

the north is approached by way of a long drive, bordered either side by rows of fine old trees which act as a windbreak to the easterly and westerly storms which are frequent along the coast, while to the east, a vast tract of undulating greensward sweeps away affording, from



John Russell Pope, Architect

Dominating the architectural treatment of the palatial dining-room at "Bonniecrest," the Newport home of Stuart Duncan, is the superb Tudor fireplace, its carved stone mantel upheld by sturdy supports of black and gold marble

the highway, an unbroken vista of the whole property with the picturesque structure as the important feature.

The property now owned by Mr. Duncan, was formerly a part of the old Rutherford Stuyvesant estate and has been for a number of years the abode of prominent New York men, being at one time the home of Henry White, former U. S. Ambassador to France. Like Compton Wynyates of Warwickshire, it suggests both in setting and important aspects of this famous manor whose owner was one of the most astute courtiers of Henry VIII's time.

But, while Bonniecrest brings strongly to mind the character of this famous English home of the 15th century, the factor that suggests the likeness most strongly is the inherent quality to be found in this type of English homes, rather than because it affects to be a precise prorotype. As a translated Tudor example of mediæval domestic architecture, Bonniecrest is altogether intriguing and Mr. Pope's success in designing it gave the type a decided vogue and it has since become an inspiration for many piquant examples of this historic type. It is delightfully suggestive of the architect's versatility, for although previous to this period he had to a large extent followed French and Italian precedents, his presentation of the fine spirit of the English manor house of Tudor days gave Bonniecrest a deserved popularity.

The Duncan house brought a fresh inspiration to the architectural ensemble of this noted summer resort and while other fine examples of English architecture have succeeded it, none strikes a more dignified note in the landscape or presents a more varied appeal than Bonniecrest. As in the case of Compton Wynyates, it is marked by a wealth of varied detail of a sort to lend it the peculiar character of the early Tudor or

(Continued on page 96)





Through the gallery, the connecting link between dining- and living-room, a ravishing vista is to be had

(At left) — Rich oaken paneling frames the walls and forms the doors of the dining-room. Note the linen-fold design in top of the arch



Old English woodwork, Gothic stone carving and tracery and plaster ceiling of strapwork design, enhanced by rosettes, bosses and pendants, are among the notable architectural features of the dining-room in accord with which are the reproduction of a Jacobean board and chairs, copies of those in the South Kensington Museum

The Picturesque Powder Room

This Adaptation of an Old French Custom Is Finding Great Favor in Houses Where Youth and Beauty Delight in the Powder, Rouge and Lipstick So the Mode of the Moment

By HANNA TACHAU

IN spite of our newly awakened interest in decoration and home-planning, we have added but little of fundamental importance to that of the 18th Century when the idea of the modern house first came into its own. We have performed magic feats, it is true, in providing the nicest material comforts through the discovery of clever new devices and ingenious appliances, but our real contribution to domestic building will lie in making our homes reflect our particular way of living, thus becoming an expression of not only our own personality but of the personality of our day.

With our insatiable desire for comfort and greater and ever greater conveniences, we have adopted the idea of introducing the cabinet de toilette or little "powder rooms" as I love to call them, into every home where it is feasible. Of course these little dressing rooms are not a 20th Century conception at all — they too, are essentially an 18th Century product, and in the days when they played so important a rôle, they were an integral part of the bedroom suite and were considered as necessary to a woman's comfort as the bedroom itself.

But our modern version is somewhat different in purpose. It is not of so intimate or personal a nature as the 18th Century boudoir. It is designed rather as a little retreat for guests, a place where they may retire to lay aside their wraps and give a fresh touch to their toilet. This does away with the undesirable necessity of invading the privacy of the hostess' bed-chamber that used to do duty for such occasions. But in no way does it take the place of, nor does it trespass upon the function of the private boudoir.

A little powder room may be ever so elaborate or it may be very simple. It requires no great space for its furnishing. It is usually small and is peculiarly suited to the more delicate style of decoration. Sometimes—and most appropriately and adequately, it is included in the original plan of the house, and then it has a distinct identity of its own; or again, when a house or an apartment is being remodeled, it may be evolved most ingeniously from a space no larger than a closet, provided the closet is built ceiling high, its doors utilized for mirrors, and there is room for a dressing table.

In the Williard Straight house, two little dressing rooms were provided for in the original plans. The architects utilized the space on either side of the entrance hall for two such little rooms—one designed for men and one for women. They are eliptical in shape as were some of their French prototypes, but their decorative treatment is of course quite different as befits their different requirements. The women's little powder room glows with color; its walls are panelled with mural paintings, the work of the late Howard Cushing—done in a very high key, the woodwork painted to harmonize with the artist's tonal scheme. The dwarf furniture (meuble nain as it was so aptly termed) fits admirably the scale of the room, and its covering is of old satins and brocades which reflect the predominating tints of the murals.

The masculine presentment of this room represents about the same period of decoration, but its furnishing fulfills the requirements of the sterner sex. The walls are panelled to the ceiling in soft colored walnut wood which makes a delightful background for the beautiful engravings which are hung with careful symmetry, giving a fine feeling of balance to the room. The few pieces of old furniture are fine examples of their period. A small toilet is connected with each room.

When you approach the problem of decorating a little powder room, you will find there is great lee-way in which to indulge your tastes. You may make it very luxurious and elegant, you may remain true to your love for simple white paint and gay chintzes, or you may give rein to your fancy for delicately colored silks and fine laces. You may make of it a place of ease and comfort, introducing a few comfortable chairs, a chaise longue and a tiny writing table, besides the all-important dressing table if the room is large enough, or you may evolve from a tiny space, a place of strict utility providing it only with a dressing table and stool.

I know of a very delightful little house—and it is *really* little, for it is only thirteen feet wide—which was designed especially to suit the needs of a bachelor. Every inch of space has been utilized by the architect, but so ingeniously is it done that a spell is cast upon one's vision, and one gets the feeling of great spaciousness. The little drawing room upstairs which is at the back of the house facing the garden, is charmingly informal. It is more intimate than the larger living room downstairs and it does duty for informal occasions.



Photo by J. W. Gillies

Here behind mirrored doors that open outward, a little powder room is enshrined in the home of Benjamin Wood. When the doors are closed they become part of the paneled wall. William Lawrence Bottomley, Architect

Upon entering it, one would never guess that the passive looking panelled wall that runs the full length of the room is a magic passage hiding its artfulness behind an inscrutable front. By magic, then, the panels glide back, and within, are closets equipped with all the new comfort-giving devices, and in the center, behind mirrored doors that open outward, a litle cabinet de toilette is enshrined. It is a fairy tale sort of thing, all hung with shimmering silks, and one's image is reflected again and again from wall mirror to mirrored doors. When these doors are closed, they sedately become part of the panelled wall, with no hint of their inner frivolity. In this fashion, the problem of introducing a little boudoir has been solved, when there was no space for a separate room. The idea is most practical as well as amusing.

Of course, if we would follow 18th Century traditions, in decorations, we would study the adornment of these little rooms with the greatest care, for all decoration in those days was the achievement of great artists—not the plaything of men and women who decide to "take up" decoration as a profession if they happen to be endowed with a happy eye for color.

And yet these little 18th Century boudoirs were not always decorated and furnished in an elaborate manner as is the common belief. This notion probably originated from the examples seen in the great houses or palaces that are open to tourists, or from the elaborate types that are shown in books on decoration. It is interesting, of course, to study these triumphant achievements in which the whole art of the decorator was expended with great finesse upon these rooms in miniature. The great decorators of the day employed important painters to embellish the walls, and cabinet makers of the greatest skill to design and construct the furniture. But as a matter of fact, the boudoirs in the average private houses were charming and gay, but quite simple in treatment.

(Continued on page 80)

Illustrating the modern powder room



Photo by G. W. Harting

(Above) — In a little nook in a hallway which serves as a powder room this fascinating dressing table and stool is ensconced. Courtesy of Agnes Foster Wright, Decorator



Photo by G. W. Harting

(Above) — An enchanting dressing table in a modern powder room is shown here in red taffeta against cool sage green walls. The mirror is framed in puffed taffeta. Courtesy of Agnes Foster Wright, Decorator



(Below) — This quaint powder room was made out of a good-sized closet but one would never recognize its humble origin. Courtesy of Chamberlin Dodd, Decorator

(Below) — A corner of a powder room showing a taffeta dressing table against brilliant wall panels. The fittings are particularly interesting. Courtesy of Chamberlin Dodd, Decorator



(Above) — Powder room in a Lake Forest home, the dressing table walnut and gold and the mirror heart-shape in a silver-gilt frame. The window curtains are shell pink taffeta. Courtesy of Miss Gheen, Inc., Decorator





Mural Decorations Appropriate for Modern Homes

Ernest Pexiotto Proves How Charmingly Decorative Landscapes Can Be Used to Embellish the Walls of the Interesting Modern Home

By GILES EDGERTON

These two panels were painted by Ernest Pexiotto for the California home of Mr. and Mrs. Bourn



These two panels are romantic scenes from the Irish estate of Mr. and Mrs. William B. Bourn

PERHAPS nothing more definitely establishes the finer attitude toward our homes in America than the increased interest we are showing in mural decoration for houses. It is really not very long ago that whenever anyone said "mural decorations" we instantly thought of some great administration building, or a huge railway station, or a heavily endowed public school. We never thought of a beautiful drawing room or a wide hallway or a library or a dancing salon in connection with specialized wall decoration.

I think partly the increased beauty and charm of our wall papers have had a good deal to do with this, because today almost every kind of a room can have an appropriate wall paper decoration; also there was the great vogue for plain walls at the time we began to discover that our paintings and water colors, and etchings and lithographs did not always show to the best advantage on elaborately patterned walls.

But with the building of so many palaces in the suburbs of nearly all our great cities today, the demand for the decorated wall has come in. Of course, many walls are still done with the period panels, or sealed in with fine wood, or plastered and finished rough or with an interesting parge effect; but there are, nevertheless, many people now who when they plan their houses with their architects, also plan some sort of complete wall decoration for certain rooms, something that may be done on the plaster of the house itself, or that may be done on canvas and fitted to the walls. When Addison Mizner was building the beautiful Cosden house at Palm Beach he ordered for the magnificent ball room beautiful wall decorations by Sert, and I believe this order was put through before the house was actually started. Garden Hale, who paints directly on fresh plaster, has done some beautiful rooms down on Long Island, New England and in New York City. Everett Shinn, whose work is done in tempera and whose decorations especially belong in old French chateaux or Georgian palaces has done some of his finest work in recent years to decorate American homes.

And among the many men who have found this making of walls an interesting and beautiful study in these very modern times, is Ernest Pexiotto, whose mural decorations illustrate this article and who has been known for some years as an illustrator of romantic countries, whose life during the war was given up completely to France, a country so profoundly loved by himself and his wife.

One of the loveliest series of decorations which Mr. Pexiotto has done was made recently for a ballroom in a great Georgian house near San Mateo, Calif. The house was designed by Willis Polk, one of California's significant architects. And the ballroom decorated by Mr. Pexiotto is of magnificent proportions seventy-two feet in length, thirty-eight in width and twenty-five feet high. We are showing on this page three of the most beautiful panels ordered by Mr. William B. Bourn, who prefers mural decoration for this magnificent room to the filling of the great spaces with tapestries. This house at San Mateo is only one of Mr. Bourn's famous houses. Everyone knows "Muckross" on the Lakes of Killarney. At "Muckross House" Queen Victoria used to stay during her sojourns in that part of Ireland.

It was Mr. Bourn's idea that the panels decorating the dance room, should be formalized paintings of beautiful scenes on his Irish estate, and last year Mr. Pexiotto went to Ireland to make studies for these decorations, and later to California so that he might become familiar with the room to be decorated, its lighting and its proportion.



Mural decoration by Ernest Pexiotto for the great ballroom in the California home of Mr. and Mrs. William B. Bourn. This is also a scene from the Bourn estate in Ireland



(At the right) — Overmantel in the home of Miss Ruth Twombley, New York. A Venetian scene painted by Ernest Pexiotto

(Below) — A design after the Italian manner for a panel in the home of Mr. William Adams Kissam in New York

Although these beautiful decorations are in sense realistic and true to the charm of "Muckross," Mr. Pexiotto has conventionalized the landscape to bring them into harmonious treatment with the wall spaces he wished to fill. Especially beautiful are the decorative tree forms and the cloud masses which he has handled so satisfactorily.

The room thus decorated is done in water green with gold and crystal in the lighting fixtures and gold in the furniture and curtains. The paintings have been held down to practically three tones, ivory in the sky, gray in the distances and a sort of ruddy purple in the foreground. The resulting effect is one of elegance and distinction. One of Mr. Pexiotto's most interesting decorations in New York is an overmantel in the home of Miss Ruth Twombley. She especially wished a Venetian scene, and this picture, which is one of our illustrations, is a reproduction of Mr. Pexiotto's memory of beautiful Venetian days. We are also showing two panels from the reception room in the home of William Adams Kissam, New York. The walls are a deep cream color, also the woodwork and the panels with Italianate subjects are mainly greens, grays and purples. The window curtains in this room are soft gray-blue silk and the furniture is of the Italian painted type.

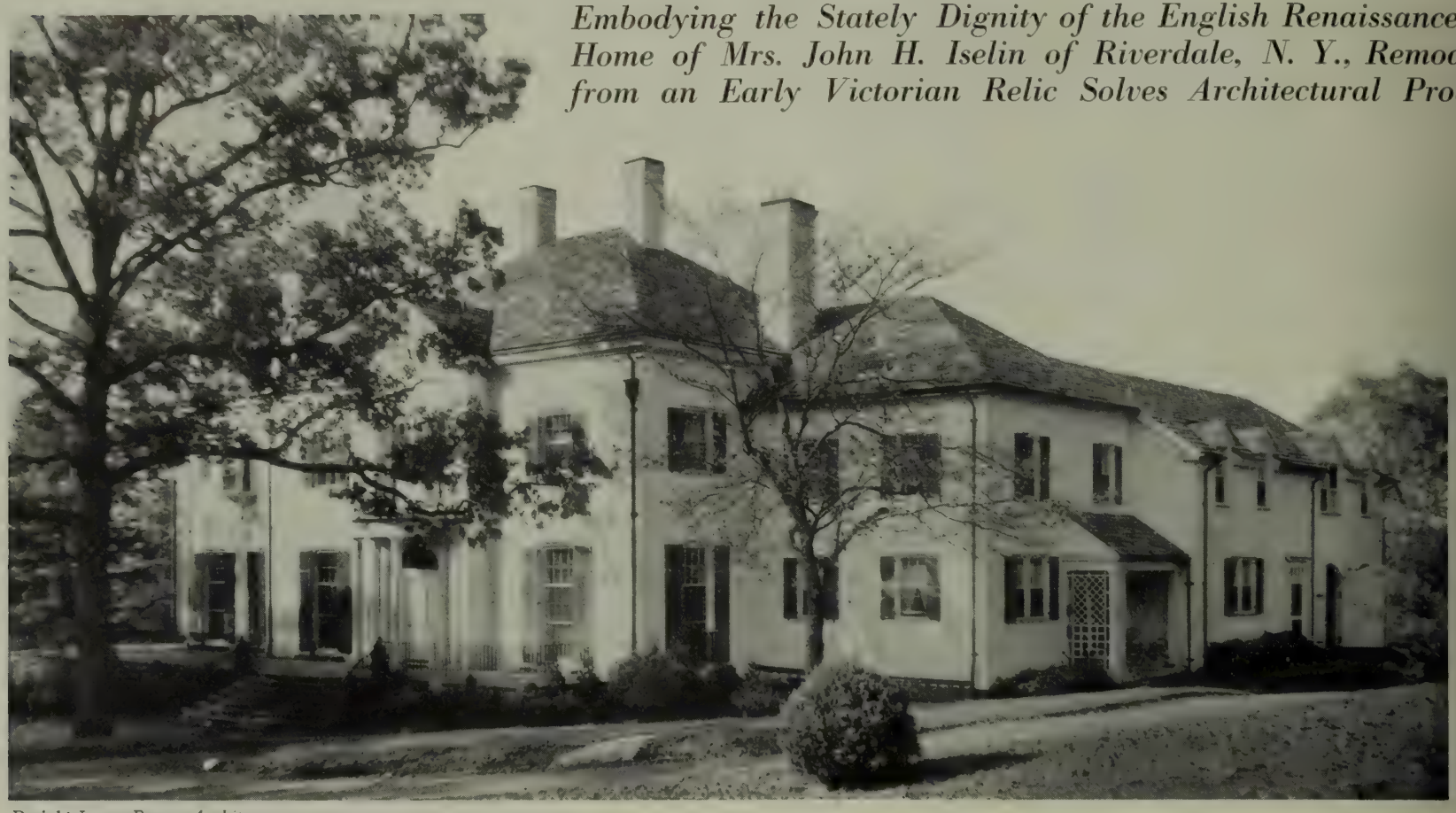




(At the left) — Panel in the reception room in Mr. Kissam's residence. Both these panels are done in medium grays, greens and purples and are reminiscent of fascinating Italian landscapes

English Georgian House of Queen Anne Lineage

Embodying the Stately Dignity of the English Renaissance, the Home of Mrs. John H. Iselin of Riverdale, N. Y., Remodeled from an Early Victorian Relic Solves Architectural Problem



Dwight James Baum, Architect

Great breadth of vision was required in developing this stately structure which is so fine in detail and so suited to the landscape

TRANSFORMED from a Queen Anne house of negligible design into this imposing and dignified structure of the Georgian type, the home of Mrs. John H. Iselin, of Riverdale, N. Y., stands not only as a tribute to the skill of the architect, Dwight James Baum, but is of a type peculiarly suited to the location, a high wooded ridge, commanding a view of the Hudson and the picturesque Palisades beyond. The original brick walls, built with a four-inch space between the face brick and the structural wall, afford the opportunity for deep reveals as well as for use of triple windows in the principal rooms of the first floor.

Both color treatment and planting go far to lend the house distinction; the brick, painted a Virginia white to soften any irregularities that might occur, due to the shifting of the openings or the remedying of existing defects, the light cream woodwork, the liberal use of dark blue-green blinds, the variegated roof slate in a wide range of russets and purples and the introduction of hand-wrought iron are all contributing factors in the color equation, while the massing of tall forest trees and the conifers introduced to



The classic portico of the Iselin house with the Paladian motifs lend the design its distinctly Georgian character. The carved lunette in low relief above the window supplies a decorative note



By way of broad stone steps, with wrought iron hand rail sweeping down in graceful curves, the eastern entrance of the Georgian home is reached. The exquisite beauty of detail is emphasized in the door and windows

emphasize the staccato note, are important factors in the decorative ensemble.

Lending a distinctive character to the design of the main façade is the classic Georgian entrance with its Palladian motifs. The semi-circular portico has slender columns with Adam-like caps and a finely denticulated cornice, above which is a wrought iron hand rail, whose delicacy of detail is sharply silhouetted against the white background. Framing the entrance doorway are engaging colonettes and there are both leaded glass fan and side lights. A delectable oriel window, resting on corbels, built out from the main façade is a detail of exceeding interest as are the little balconies of ironwork decorating windows that do not open on the terrace, introduced as a matter of safety and also as an interesting decorative motif.

The service wing, kept lower than the house, is in character with its office but is not lacking in interest. The rear of the building is intended to overlook a sunken garden reached by a flight of stone steps from the upper level. A central hall extends through the main house, from which a broad flight of stairs having a richly moulded mahogany rail, treads and heavily turned balusters, rises to the upper floor.

To the left as you enter is a small drawing-room with paneled walls, painted in gray, of which an elaborate old Dresden china mantel, for which the room was practically designed, strikes the dominant note. This unusual feature which has been for generations in the possession of the owner's family is set off by a violet marble hearth. Opening from the drawing-room is the library, richly paneled in wood with recessed book cases. Dark red walls, antiqued, and rubbed down to lend emphasis to the highlights, harmonize with the ivory ceiling where at the cornice the color is blended skilfully to avoid harsh contrasts.

The first impression of the spacious living-room is the perfect scale and balance which the architect has obtained by the use of simple treatment. The room extends across the entire width of the building, thus giving an abundance of sunlight. The walls are of floated sand finished plaster, painted a neutral tone and relieved at the ceiling by a moulded wood cornice. At the west end of the room is the fireplace, to the designing of which a great deal of study and earnest consideration has been given. There is a beautifully modeled Colonial wood mantel and the same wood panelling is carried up over the chimney breast. Black and gold marble, especially selected for its rich veining, composes the hearth and facing.

There is a very delightful sun room with three exposures to admit of an unusual allowance of light and sun which is rendered more attractive by the warm coloring of the woodwork, and the cheerful appearance which the heather brown tile of the floor affords. Access to the basement from the sun room is had by means of an open stairway with tile treads and risers to match the floor, while about the stair is a delicately wrought hand-hammered railing, entirely in keeping with the simple character of the room.

At the foot of the stair are two exceedingly interesting work rooms which have been fitted up for the owner and his wife, in which to indulge their respective hobbies—that of hand carving and rug weaving. There is a huge fireplace in the room, built of untooled rubble stone, roughly cut in shape to form the voissoirs of the arch, and a hearth of large, random sized flagstones cemented into place. One end of the room is fitted as a work table with drawers and cupboards for Mr. Iselin's wood carving outfit, while the other end harbors the rug weaving equipment of his wife.

On the upper floor are the owners' bedrooms and dressing-rooms, each having its own tiled bathroom, while the entire third story is devoted to a combination recreation room and gymnasium with, adjoining, a large tiled shower. The second floor of the service wing contains the servant's quarters and also an apartment for the chauffeur and family. The house is heated by the vapor system, operated by a battery of two-magazine boilers burning buckwheat coal. By means of a valve pass the boilers can operate singly or in conjunction with one another and can be made to heat the main or service wing as desired. As the house is situated on the most elevated spot in New York City, it was found necessary to install a pressure tank and electrically driven motor to force water to the fixtures on the third floor. In every other respect the Iselin house is adequate both in design and equipment for a family who put the important emphasis on home life but who make ample provision for the entertainment of a large circle of friends and acquaintances.

During the early part of the 19th century, Riverdale property was largely owned by two old New York families, the Delafields' and Goodrichs', to the latter of which Mrs. Iselin belongs. The original dwelling, built about 1830 by the present owner's forbears, was a simple structure of the farmhouse type but in the last century the old house has passed through many vicissitudes and filled a number of interesting roles, the most romantic of which was as a stage coach inn.

A hostelry of thirty rooms, it was the objective of a line of stage coaches that plied between New York and Westchester. Later, it was enlarged to a structure of fifty rooms. It was during ante-Bellum days the old house acquired its Queen Anne character and from that period it became the object of interest to a long line of tenants who exhibited their individual tastes in various ways, so that in recent years it bore many types of dormers and the mass was broken by extraneous details of one sort or another.

The house, built on a 500-foot square lot, has today twenty-five rooms in all.



The fine proportions of the Iselin house in this view are measured against the arborial background, with its massing of forest trees and intimate planting of conical firs



Some conception of the picturesque outlook may be gleaned from this view, showing glimpses of the Hudson in near perspective and the Palisades in the distance

The Entrance to Your Home

Shall It Closely Harmonize with the Period of the Architecture—Do You Demand a Variation that Expresses Your Own Personality or Must It Be Wholly Original? The Illustrations for This Article Will Help You to Decide These Questions

By C. STANLEY TAYLOR

TO underestimate the true values of familiar objects and details is a failure common to all of us. We are inclined to accept customary services and functions casually and without analysis. Perhaps these are the real reasons why the average prospective homebuilder fails to give real consideration to the problem of the entrance. Too often it is accepted as a simple architectural detail, functioning only for the familiar requirements of ingress and egress.

Consider for a moment the illustrations on these pages. Suppose these entrances were replaced by ordinary doors set in the walls. Their primary function of admittance would be carried out perfectly, but there would be no supplementary functions—no contribution to the architectural design. Conversely, suppose these entrances were overstressed by elaboration or in scale were disproportionate. The result would be worse than maximum simplicity. The architectural balance and integrity of the design would be destroyed and the impression of the house would be one of ugliness and ineffectiveness.

Too often, unfortunately, adverse criticisms of the entrances of modern American suburban houses are justified because they transgress the rules of location, design and purpose—conclusive proofs of the axiom of carelessness bred by familiarity. Just the front door—a means of entering the house; or, worse yet, a flamboyant gesture out of all proportion to the size and character of the building.

When we seek suggestions by examining existing houses or published plans, we are pleased or displeased by visual impressions which at first are difficult to analyze. The visual expression of a house is architecture, be it good or bad. It is made up of a number of components; color and texture of exterior walls and roofs; line and proportion of the building mass; spacing of the exterior openings and last, but far from least—the location and design of the entrance. The effect of many otherwise excellent houses is spoiled by poorly chosen entrances; and charm is added to many simple and even mediocre dwellings by skilful entrance designs.

We may assume, therefore, that the entrance is by far the most important exterior architectural detail; and that, aside from its primary function, it may readily express the gracile notes of ease and hospitality so desirable in the composition of the modern American home. Here is really the first point of the visitor's contact, the place where the first powerful impressions are formed, and the charm of the interior is invariably enhanced or depleted by the entrance effect.



Addison Mizner, Architect
Photo by F. E. Geisler

The Baroque entrance is equally suited for the Italian or Spanish type of house which is steadily growing in popularity in this country as shown in the Florida house of Mr. Frank Woodward



J. D. Leland & Co., Architects

(Above) — A frank and pleasing combination of two architectural periods, the English cottage with Spanish details as shown in the entrance facade of Mr. L. M. Keeler's New England home

The Mediterranean type of architecture demands the Spanish or Italian doorway and is especially interesting with a little wrought iron balcony as shown in the entrance to the residence of William Gehron



William Gehron, Architect

Naturally, the fundamental responsibility for the entrance is placed upon the architect's shoulders and quite rightly so; but in many instances owners have insisted upon economizing at this point to the great detriment not only of the design, but of the actual real estate market value of the house. No one knows the value of first impression, nor how so well to capitalize it as the real estate broker when showing a house to a prospective purchaser or tenant—and he never fails to point out the good qualities of the entrance, if they exist, nor does he linger with his client before an unattractive entrance.

Having briefly pointed out some of the æsthetic and economic considerations involved in this problem of entrances, we may well pass on to an analysis of their various architectural styles, plans and locations. It is to be expected that in most instances the entrance will be designed with architectural details consistent with the general design of the house. The trend today, in the designing of practically all suburban and country houses,

is found in the adaptation of period styles of architecture, modernized and scaled to the requirements of the building and often predicated by the natural environment. It is to be expected under these circumstances that most of the attractive entrances of modern homes, such as those illustrated herewith, will be in period adaptation, employing materials suggested by precedent or frank substitutes which provide a similar visual effect. Entrance plans are developed for efficiency of purpose and proper correlation with the general plans.

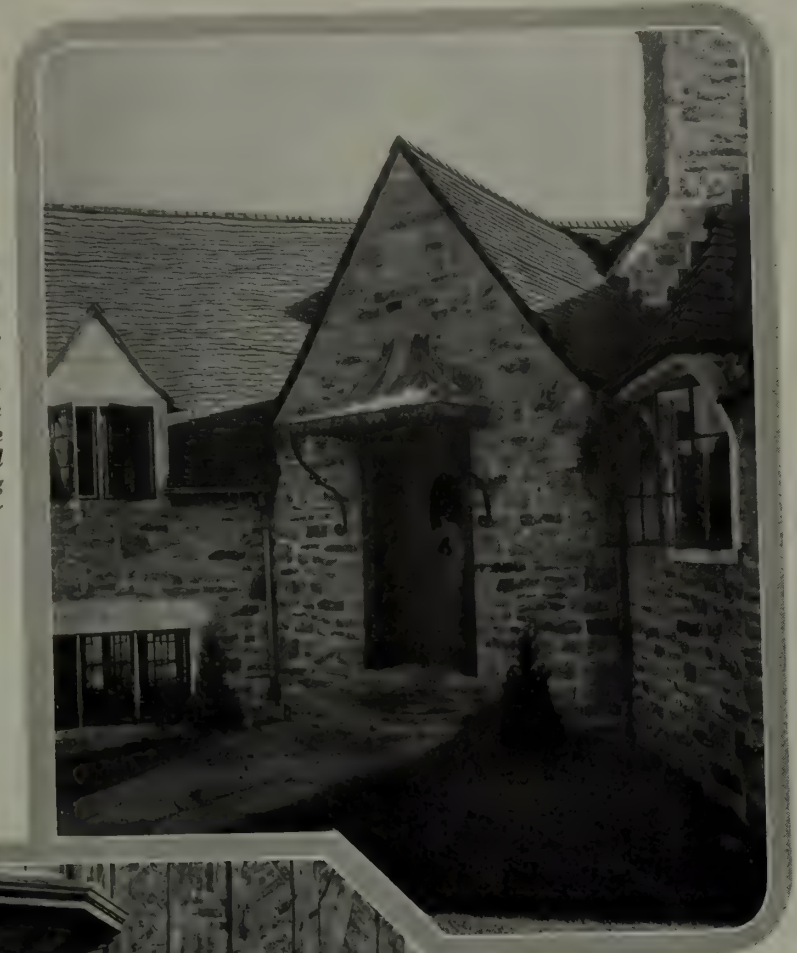
Considering for a moment the architectural details of modern entrances, it is obvious that these assume period styles because of the introduction and method of handling characteristic details. For instance, the Norman

(Continued on page 88)



Frank Forster, Architect

(Left) — In Frank Forster's own home he displays an entrance of great charm. It is in the Norman French style with exposed timbers bearing the masonry panels



Frank Forster, Architect

(Right)—In the entrance to the Arthur Hammerstein home on Long Island the Elizabethan refinement of Tudor style is clearly noted as well as the accentuation of the entrance by a beautiful overhanging oriel window

(Below) — An American Colonial entrance in the style of the Greek Revival is shown in the home of Dr. Francis Collins beautifully harmonizing with an exterior of white-painted wide siding



(Above) — The doorway to the Waldo Sheldon house shows an entrance particularly adapted to English exteriors of rough masonry — Georgian in precedent but showing French influence in the quaint metal hood



Dwight James Baum, Architect

(Right) — The entrance to the Jewell house at Newton is in the style of the late American Colonial developed with Georgian details carrying out the circular portico motif



Ralph Henny, Architect

Dwight James Baum, Architect

Contemporary Reminiscences

T. S. Stribling Elucidates Southern Tribal Customs in Fine Novel; and other Literary Matters

By BURTON RASCOE



(Left) — T. S. Stribling, author of "Teeftallow"

(Right) — Eugene O'Neill, whose most recent play "The Great God Brown" has already been reviewed in Arts & Decoration



Photo by Nickolas Muray

"TEEFTALLOW," by T. S. Stribling is the first novel of American life of its kind. That may sound extravagant, but if there has ever been another novel like it, I have not run across it and I should be very much obliged to have such a novel called to my attention. When I say there has never been an American novel like it, I point to the fact that it is the first realistic novel in which an American community is the protagonist and in which there is no individual struggle within the community against the environment. The rocky hills of New England take on a sort of personality against which Ethan Frome struggles vaguely and vainly and with which he becomes identified in Mrs. Wharton's novel of that name; Miss Cather's Antonia struggles heroically and romantically against the environment of the Nebraska prairies; Dreiser's heroes battle with the urgencies within them and with forces that are almost anthropomorphic in character; and Carol Kennicott beats her head and hands vainly against the walls of Main Street's pettiness and inertia. But in "Teeftallow" not one character ever escapes, or even thinks of escaping, from the life he finds about him. There is no revolt. There is an awful, and appalling sense among the people in the community pictured in "Teeftallow" that their lives are as contented and satisfactory as one can hope for. No one looks across the horizon for glamor, romance, adventure; no one wants to "go out into the great world" and "do great, brave, beautiful things." And I am wondering if that is not true of the people generally in all communities. Artists, writers fret about the circumstances of life in whatever environment they live, and often they imagine that that perfect adjustment they seek to life may be found in New York, London, Paris, Tokio, Algiers or anywhere else they happen not to be. But the vast majority of people are occupied with the more direct problems of adjusting themselves to their neighbors, fitting themselves to their community, and working out their destiny with a maximum of satisfaction and a minimum of revolt.



Eleanor Gizycka, author of "Glass Houses"

"Teeftallow" is a beautiful and powerful realistic novel of hill town life in Tennessee. Its people are the purest white American stock now to be found in this country. They are descendants of Scotch, Irish, English and French Huguenot settlers of Virginia, Georgia and the Carolinas. They have not stirred from the lands their forefathers settled when the Alleghanies and the Cumberlands were first crossed by adventurous pioneers. They have halted intellectually where their great grandparents halted twenty years before the Civil War. They have developed their own totems and taboos, which offers a virgin field to anthropologists. "Teeftallow," a novel that is not at all didactics, offers a vast amount of preliminary data not by way of treatise but by implication in a novel of the highest artistic merit and integrity.

Perhaps one of the reasons there is no revolt in a community such as that depicted in "Teeftallow" is because they live melodramatic lives. Inhibited and suppressed by superstitious inheritances of harsh and primitive Calvinistic and Wesleyan doctrines, victims of a gradual vitiation of the spirit of the law which began with slave contracts that put the letter of the contract above human justice, they get terrible relief from their suppressions in malicious gossip, persecution, frequent homicides, arson and lynchings. The spirit of revenge upon the violators of the community codes and taboos wreaked elsewhere vicariously through the courts of justice, is satisfied directly in the South by lynchings, beatings, whippings, tar and feathering, murder, ostracization and destruction. Their logic and

(Continued on page 76)



harles G. Norris, author of "Pig Iron"

Photo by Arnold Genthe



Cornell Woolrich, author of "Cover Charge"

The Vincent Astor House on Long Island

A Brick Structure of Great Dignity with Picturesque Slate Roof and Interesting Stone Trim for Doors and Windows





Delano & Aldrich, Architects

This delightful Long Island home already has an air of fitting into the landscape. The walls are whitewashed brick and the roof a heavy slate in richly variegated tones—the planting is luxurious and appropriate

Appropriate Furniture for the Country House

Interesting Suggestions for Summer Furniture, Furniture Coverings, Floor Fittings and Wall Decorations

By ELIZABETH LOUNSBERY

THAT the plan of interior decoration should be in harmony with the architectural treatment of a house is an accepted fundamental principle, but even with this in mind, a feeling of liveableness should prevail, above all else.

Especially is this true in the country house that is used primarily as a summer home. Here comfort and utility should offer direct contrast to the formalities of winter life and a delightful feeling of intimate use pervade the surroundings.

In the work of the early American cabinet maker, in which a quaint charm and unaffected simplicity lend themselves so consistently to the informal interior, is found some of the most attractive and appropriate furniture for a setting of this character. Hence the development of a type of reproduction that reflects the atmosphere of early Colonial days.

Maple and pine have thus superseded mahogany in interest. And in these woods, dressers that serve as a background for beautiful old china, glass or pewter have eliminated the use of the sideboard. An old hutch or chest is also desirable for the dining room, or a blanket chest, in which table linen may be kept, and which, being somewhat higher, may also serve to display an interesting piece of Sandwich glass or a pair of candlesticks. Tables in pine or maple are to be found in a variety of types, that have the same crude beauty, to be used with rush seated ladder back or Windsor chairs.

Old fashioned wall paper in which a small Chinese motif or pastoral scene appears as the design, make attractive wall treatments here, with window curtains of ruffled English print or glazed chintz, held by glass tie-backs.

Maple or pine for the living room is necessarily restricted to desks, chairs, chests and small tables, which should be associated with large over-stuffed pieces that contribute the real comfort of the room, for the viewpoint of the early American as compared to the American of the present day differs widely in the sense of ease. The Colonial interior, therefore, should not be followed too strictly. A sofa, for example, done in a plaid homespun or glazed chintz of some brilliant flower-pattern, is quite indispensable, and also one or two wing chairs with slip covers of the same glazed chintz. Walls may be kept in natural finish plaster, painted, or again a quaint old fashioned wallpaper may be used. Framed maps, old English or American prints, flower subjects, "vues optiques" or Audubon prints, for those who prefer birds, are all desirable for the living room. Glazed chintz window shades with plain colored linen or glazed chintz curtains, or if sash curtains of muslin, figured net or gauze are preferred, over-draperies of the same colorful flower pattern, used for the sofa and chair coverings may also be introduced. Hooked rugs, braided rag or any hand woven wool rug has preference over any other for a room furnished along these lines.

Accessories of decoration may consistently include daguerreotypes or silhouettes, early glass bottles, converted into lamp bases or the original



(Left)—The Chinese dining-room is the latest and most picturesque vogue for the country house. A walnut Queen Anne arm chair covered in gold damask is especially interesting against Chinese wallpaper. Courtesy of the Hampton Shops



(Above)—The appropriateness of the Colonial ideal for the country house is shown in this charming sidewall with Early American furniture against rich landscape wallpaper. Courtesy of Erskine-Danforth Corp.



(Left)—Striped mercerized silk is used to cover some of the most effective summer furniture. With its cool fresh look it also has a certain desired elegance. Courtesy of the Hampton Shops

Sandwich glass lamps with parchment shades or those made of English print. Floor candlesticks of pine or hand wrought iron, whale-oil lamps or taper burners placed near the larger chairs are desirable for reading.

Any of the articles of intimate association used in the early American home, such as brass bed warmers, foot stoves, muskets or powder horns will contribute to the interest of the fireplace, especially in an old farm house. A spinning wheel near a sunny window also lends a certain charm.

In the bedroom, pine or maple has broad scope in four-post beds, chests of drawers and dressing table mirrors that make a strong appeal with crisp organdie curtains at the windows and a dainty small patterned wall paper.

For those who prefer more colorful settings than that provided by furniture of the early American type, there is an unlimited variety to be drawn upon in painted furniture, for in this the American manufacturers excel. Any preference in color may have full sway, in soft toned green, yellow, blue or even a bright cherry red, which makes an especially happy coloring for a small country house bedroom. A dining-room



Photo by Drix Duryea

Corner of a sun porch in a charming country home, the special features of interest being the glazed chintz window shades with Chinese motifs, the red plaid linen chair covers and the fine old hooked rugs

may be completely furnished with dressers, gateleg tables and simple chairs at astonishingly small cost, likewise the bedroom.

For the living-room there is less available, although a painted or lacquer desk, a cabinet with here and there an occasional table, make an effective accompaniment to overstuffed or reed furniture, in which large, comfortable chairs prevail.

In the matter of coverings, chintz is easily given preference, for it offers a wide range of colored treatments. In the French linens from hand painted designs is found a modern rendering of strong colors harmoniously blended, while in the English soft glazed chintz tones of neutral colorings blossom into brilliant flower patterns in a natural rendering of fascinating color. For we have grown to be less fearful of using color about us. Possibly the Spanish influence, felt during the past few years and resulting from architectural developments throughout the country have taught its value and natural affiliation with sunshine. Awnings of daring stripes, rugs, chair seats and, in fact, all furnishings for outdoor use have taken on a vivid hue. Kashmir rugs that have the happy combinations of Oriental blending also lend much to the summer setting and are applicable to many uses.

Crewel embroidered linens that shade from deep olive to strong pink, in their background are other fabrics of interest for the country house, while the English prints, resembling old fashioned calico, have a distinction quite their own in their prim little patterns that are so suitable for curtains and lampshades.



A type of furniture suited to the summer closed-in porch or sunroom is shown here. This upholstered settle is covered with blue and tan glazed chintz. The woodwork is maple and the maple rudder table is an Early American type. Courtesy of Erskine-Danforth Corp.

Apart from the early American type of furnishings and interiors in which modern painted furniture dominates the character of the setting, antique painted furniture has the added charm of softened coloring, resulting from age. Especially is it desirable when the surroundings reflect an Italian or Spanish influence. For the former there is the Venetian work of the XVIIIth Century, in which soft green clusters of roses with foliage and faint touches of blue appear in motifs or medallions against a deep cream background. Desks, dressing tables, with their mirrors, beds, chairs with upholstered seats, tables and tea trays all lend a touch of gaiety to a room.

In the Spanish furniture there is a bolder, deeper rendering of color as in the decoration of the great Spanish beds, which take on unusual proportions that quite dwarf those of ordinary size in width and length.

Cupboards, that in modern use can well be converted into wardrobes, are also delightful examples of Spanish work. They can be, consistently used, as well for the living room as a convenient storage place for books, folios and the various things that constitute to the pleasurable use of the room.

Swiss painted cupboards are equally distinctive and decorative for this purpose. While quite as colorful, the work of the Swiss as compared to the Italian and Spanish decoration, differs in its treatment in the introduction of human figures in groups of panels rather than in a series of flower motifs.

As in the Italian and Spanish furniture, the peasant potteries are as

(Continued on page 100)



Smoking-room in the home of Mr. F. M. Lehman of Tarrytown. In this delightful Colonial corner there is a maple settle and Windsor chair against a striped wall-paper. The hooked rug is appropriate as is the Franklin stove and old fire-irons with the equally right Clipper ship model and ancient map on the wall

Photo by Drix Duryea

Creating a Home as the Decorator Sees It

The Value of the American Decorator to the Modern Homemaker. Twelfth of a Series

By J. W. VALIANT

INTERIOR decoration, as applied to the home, has at last assumed its proper place in the minds and hearts of the American people, and among the widely traveled, and cultured class,—and is of equal importance to the architecture and planning of the home itself.

It was not so many years ago, when little thought was given to the interior,—monstrosities in furniture design, poorly proportioned rooms, discordant notes in coloring,—were the rule, and not the exception. This happily has now almost entirely disappeared and was due, in my opinion, largely, to the wonderful work of a few outstanding national magazines, who devote a large share of their publications to beautiful illustrations and well written articles on what has and can be accomplished, not only in the mansions of the wealthy, but in the simpler homes of the American people.

The profession of the interior decorator is now an acknowledged fact, and he is as needed as the architect, who designs and plans the house itself. It seems only a few short years ago, when, after a beautiful home was completed in every respect, except that which goes to make a house a home, it would be handed over to the poor client to struggle and flounder alone. This fortunately is now all in the past. Architect and client each welcome the co-operation of the decorator. This has added great stimulus to the profession, creating in many instances, outstanding figures in America,—in fact to such a degree that here and in Europe prominent men are giving their attention to this calling as life work for their sons. Those who choose this line of work with the idea that it is an easy sort of life, a profession easily mastered, will find themselves shocked to a rude awakening. It requires, not only, an inborn leaning toward the artistic, but also, endless study, wide travel, a thorough knowledge of the applied arts, the mastering of business organization to a fine degree, a sympathetic understanding of the clients' needs and a sufficient control of the subject to be free of exaggeration.

The decorator must immerse his or her personality in that of the client. His understanding must be complete to be successful. Clients should use the same care in selecting their decorator as they would their family physician or personal attorney. After deciding, first, if he has the qualifications to properly interpret the vision of architect and owner, the client must decide if he is the type who could be agreeably brought into more or less close, intimate relations in the months to come, when so much planning and developing must be done. Will he be able to so understand his client's personality,—tastes, habits, etc., to properly create an ensemble, which truly reflects the character and life of those for whom he works.

Success is achieved only by a thorough understanding of client and problem,—seldom by happy accident. The creation of a lovely home remains a joy forever, and fortunate indeed are those who possess them.



Living room of Mr. P. M. Chandler. Walls of rough cast plaster, tapestry XVII century Brussels, draperies in old red damask

In creating the atmosphere of a true home, there must be not only harmony in the co-operation between decorator and client, but harmony in the decorative ensemble so that the composition will hold together and bear some relation to the ideals of those who are to enjoy it. To achieve this much-to-be-desired spirit of accord it is essential that the decorator interpret his client's tastes to the best of his ability so that, in the end, the house is an expression of the owner's individuality, not an index to the decorator's tastes.

To approach a new piece of work from the detached viewpoint of a professional decorator who interprets his profession in terms of the material available rather than with due regard to the personal equation is fatal; but if, in the past there have been those who impressed their work with the stamp of their own personal tastes—and we know they did exist—their type is rapidly disappearing, if indeed, it has not already passed away.

The effect of this new order of things is responsible for a decidedly more intimate style of interior decoration, the results of which are apparent on every hand. Today, the house conforms, in its various aspects, to the tastes, the needs and even the aspirations of the owners', to the end the modern house, in the hands of the 20th century decorator, is invariably a sincere, and often a very beautiful expression of individual personality.

This tremendous development in the decorative field is significant of the tendency of the times toward self expression, and, because it is always possible to overstep the bounds in the decoration of one's home as in personal conduct, it is the office of the wise decorator to stand in the position of guide and counsellor and exercise a necessary restraint. This new and highly important phase of the decorator's profession is, in great measure, responsible for the changes that have come about, and there is every reason to expect the future will mark a steady growth in the knowledge and application of decorative principles, and it will result in the new personal note acting as a leaven to make the home more essentially desirable.



Dining room in the home of Mr. John McGlinn, Lancaster Pile, Overbrook, Pa. Room decorated in the Adam Brothers' style furniture of the Renaissance period



Showing the fine oak paneling in the spacious living room in the home of Mr. John McGlinn



A wood paneled room of deal as a background for a combination of modern and antique furnishings

Interiors by J. G. Valiant Co.

The Crest of the Wave in the Art Galleries

The Aesthetic Revues of 1926 with Familiar Music by Masters of the Academies and of Painting

By LOUIS KALONYME

THE raw gods of the local studios, paint, this strenuous season in many forms, stone and wood, have been worshipped creatively, impotently, fatuously: there have been superlative moments, the improbable, nostalgic lavender ladies of Constantin Guys; the stunning incomparable sculptures of racehorses by Degas and of women by Maillol and of soaring birds by Brancusi; the vibrant, prismatic water color music of John Marin: and yet, though all the masters, academic and unofficial, living and half-alive, were exposed in the thousands at the annual outpourings of the National Academy, its illegitimate stepchildren, the Independents and the Whitney Studio Club, the Carnegie International circus (without wonders) and the sober sideshow calling itself the New Society of American Artists, the great painting of the season through March to mid-April—the month which, appropriately enough, also ushered in that other great sawdust exhibition, the Ringling Circus—was contributed by one Renoir.

Not that Renoir's works were the month's only satisfying paintings. In the one of the Wildenstein Galleries where the three Renoirs were hung there was a brilliant company, Van Gogh, Seurat, Degas, Corot, Courbet, Rousseau, and, on a lower floor, Fragonard. Moreover, there were superb examples of the aesthetic worlds circumscribed by Vuillard and Derain, Winslow Homer and Jules Pascin. But, somehow, Renoir was the only painter unmistakably to remind one that painting could be an art without the fanfares of pretty pronunciamentoes.

Painting could not be more direct. Without recourse to literature, or attenuated aesthetic *coda,* Renoir paints with a joyous brush and a creative vision an odalisque, satiated beyond bursting point by the sensual fruits of gargantuan appetites of the flesh, and a sexless but nevertheless feminine little girl, very smartly turned out, noncommittally sucking her fingers.

In this boyish day when a thin, modish stringiness is the coutourier's command and the masseur's bread and butter, this odalisque does seem somewhat extra-human. The whole pungent, sickening-sweet aroma of harem humors and almost perversely primitive pleasures and distempers is inimitably rubbed by Renoir into the texture of his portrait of this voluptuous creature of an emotionless, incurious Nirvana. As she reclines against a soft oriental rug, her broad back calmly and solidly imbedded in a sumptuous cushion wedged to the wall, the regular breath of complete relaxation courses slowly over the naked flesh of her loose, rounded calves and over her body to the slightly opened lips. A costume of rich brocaded stuff, pantaloons and vest, which casually embraces the thighs, seems to be woven of the meats of over-ripe fruit, so profuse and brilliantly riotous is its color and sticky feel.

No tree but life itself could blossom with so fructified a creature as this satiated odalisque. And though Renoir could not draw as well as Ingres, his odalisque is provocative and desirable, life has been painted into her face. Ingres was content to imprison his odalisques in a cold line, so that, whatever his almost unparalleled gift for drawing, his women in groups are one like the other, indistinguishable. But in Renoir's painting the odalisque determines her outline, the half-closed eye-lids, behind which hard, lustreless black eyes gaze with an inquisitive though unseeing, impersonal quality, are related to the broad nose's wide thirsting nostrils, and the heavy under-chin which sags slightly with the satiated overflow of physical peace and the dulled disquietude of a questing desire's satisfactions.

To turn from this painting to the one of the little girl is to realize the enormous gamut of Renoir's creative health. The little girl, with the placid, reflective wisdom of youth's innocence of what sometimes is called human nature—man's defence of his spiritual shortcomings to himself—is not adorable because she is a little girl, as certain of our more successful child portrait painters have decided, but because Renoir was himself an adorable child and could crystallize in paint the emotion which this child discovered and awakened in him. Renoir loved life because he could paint it, not because he could become an Academician if he lived long enough.

Manet, too, loved life because he could paint it, but though he was of the greatest of pure painters, his jolly portrait of a round, good-natured woman's cheery face seemed *flat* beside the weight and depth of Renoir's painting of the odalisque, next to which it hung in the Wildenstein Galleries. However, this was not true of Van Gogh's extraordinary, overpoweringly painted still-life interior, a room whose fervent angularity, dry yellow simplicity, and ascetic exaltation reflects the indubitably messianic spirit of its invisible master, certainly the face of his daily life. Degas is represented by the hard, strained

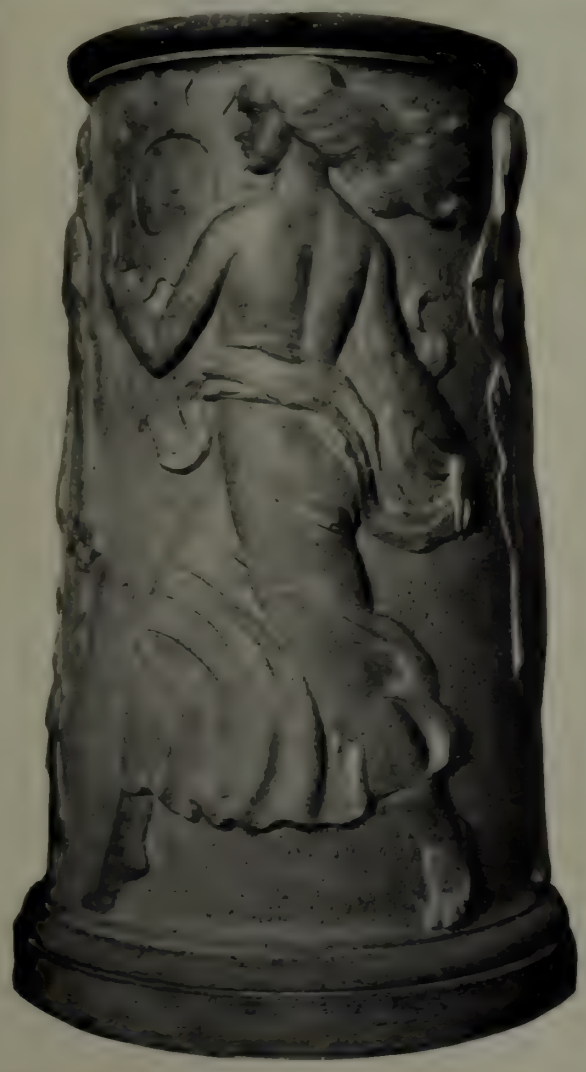


"The Washwomen" by H. G. E. Degas. Courtesy of M. Knoedler & Co.

backs of some taut pink "Milliners;" and Picasso by an elbowy lady who is a little too aware of her stare, and who, incidentally, seems, because of the indifferent painting, something of a "climber" in this first-rate company. Marie Laurencin's lettuce-green ladies are bloodless, rectangular shadows beside the virginal robustness of the earlier Berthe Morisot's retiring (to bed) women. The old Henri Rousseau, the native god of the sophisticated primitives, cocks his head to one side and sees an almost silly (so simple is it) landscape, held between and pulled along by a dirigible and an aeroplane.

The Rousseau jungle, at the Brummer Galleries, with its, heavy, odorous green growths of luxuriant vegetation, an exotic world rotting in sinister silence and the lush lull of overripe drowsiness, was refreshing criticism of the hollow hallelujahs of the self-conscious unconsciousness of the intellectuals, who, worshipping Rousseau's manner on all fours, unpossessed of his innocence and childlike wisdom, expect miracles to flower from sterile imitations. But Rousseau's tropical sermon was not for his associates in this exhibition, the first of those promised by Mr. Brummer from the vast Quinn Collection, which was so unequally represented at the Art Centre. What with the metaphorical, mutable dreams of Odilon Redon in which cool, flower-like figures born of the mind move like golden gargoyles of an intangible fragility; the so earthy women of Jules Pascin charged with the raucous delirium of the physical world, hypnotic with eyes glitteringly feverish with fearfully gluttonous appetites, coarse, crude and perverse with the cringing assurance which comes of standing squatly and inextricably in the twisted tangle of life's roots in an all too human world; and varying works by Seurat, Cezanne, Matisse and Derain, one gained a more exciting view of modern French artists than the Quinn Collection had hitherto vouchsafed.

Matisse and Derain, those ubiquitous fellows, were also present in another exhibition of contemporary French art, at the Valentine Dudensing Galleries, but as magnets for Vuillard and Bonnard, two artists prodigiously successful in France but practically unknown here. They are not young men—I doubt that they ever were—and are contemporaries of Derain and Matisse only in the sense of time, for their art is appreciative rather than creative. That is, they are in love with the beauties of their own French world, and express their love as men describe the wonders of their beloved ones, with superlatives which are flattering rather than based on reality.



"The Four Seasons-Spring" by Gleb Derujinsky loaned by Mrs. John Henry Hammond. Courtesy of Macbeth Gallery

There is all the difference in the world between copying the aspects of beauty, as Vuillard does in his "Roses," and creatively disentangling the beauty of a lily from the texture of its petals, as our own Georgia O'Keeffe does. Vuillard is the more accomplished painter, but he observes only the soft, velvety texture of the rose petals, O'Keeffe relates the velvet of her lily's petals to the sun and earth which gave it birth and the rain which gave it strength to live. The Vuillard roses are more charming, they have the faint odor of decadence which the Marie Laurencin ladies love, they are meant for dreamy ladies who sigh with complacent sadness on romantic twilight balconies. The color is not pure but decoratively edged with silver: they are, in fine, civilized roses which bloom in hothouses where the heat is supplied by tradition. Bonnard, too, is a marvelous painter of textures. Like Vlaminck he is a passionate lover of the French atmospheres curious brilliance, and knows how to communicate the casual, sparkling innocence of an April river-side with a plodding but self-sufficient tug intent on its business. But unlike Vlaminck, or better yet, Matisse, he is overwhelmed by his love and so there is no form, the bones of his beloved countryside's physiognomy are diffuse and unrelated. This accusation cannot be levelled against the Matisse and Derain landscapes. Matisse's "Etretat" is a fresh composition of a far-off rock seen through a window over a great expanse of sand and sea, painted with his extraordinary sensibility.



"Roses" by Vuillard. Courtesy of F. Valentine Dudensing

I now come to the enormous composites of the month—the *aesthetica Americana* of the artists who are accepted by the National Academy and the artists who are refused. Since there were some 3,000 canvases exhibited at these monster salons, I can only acquiesce, humbly, with Balzac, who, when asked to write up a Salon in the time of Louis Phillipe replied: "You don't expect a man to look at 400 pictures, do you?" The question is, in my own case, figurative, for I did look at the pictures, and with mingled feelings. What, however, can one say about 3,000 canvases? One can merely conclude that painting and sculpture, in a mathematical sense, are on the increase, even if art is not.

For at this year's National Academy, all the virtues, the good intentions which Bernard Shaw maintains are the paving stones of the streets of hell, are in evidence, and yet the only certain manner in which this year's Academy can be distinguished from the one last year is by examining the dates on the canvases. Craftmanship, competence, and technique, all the tools through which art is realized, were visible, but the vision which uses these tools to achieve beauty was not. Thus one saw a defication of the means and not the end of art, or, in other words, Parnassus recorded by a good, photographic likeness.

Renoir and Cezanne may never have lived so far as our own Childe Hassam is aware in his "Flight From Egypt" which gained for him another prize, or his "Play of Light." Mr. Hassam stands with Monet, that is, in the impressionist-father's shadow. The contribution of Renoir and Cezanne, who also stemmed from the impressionist school, do not visibly interest him. What is good enough for Monet, is good enough for him. And so, we behold another canvas flecked with the sun. But the best paintings in the exhibition were, for this observer, a "New England Scene" by Bruce Crane; a snow scene by Carl Lawless whose "Winter Sunday" is composed with delicacy; an excellent composition of a "Bronz Street, Winter," by C. Holmead Phillips, and paintings by J. Barry Green, William M. Singer, Jonas Lie, Karl Anderson, Frederick Frieseke, Chauncey F. Ryder, John Noble and Kenneth Frazier. The most interesting sculpture, a fierce black eagle, was the work of Horatio Piccirilli.

A sort of unofficial sideshow of the Academy was held at the Knoedler Galleries by the New Society of American Artists—no connection with the older New Society of Artists —which had no discernible message. The paintings were contributed by familiar painters such as Eugene Higgins, Ernest Lawson, James Britton, Jerome Myers and F. K. Detwiller, but they revealed no fresh wonders.

I have not the space, nor do I think it necessary, to rehearse the merits and shortcomings of the annual Independent, and Whitney Studio Club exhibitions. The standards of the Independents admit of no discrimination, as it is the only organization in America which gives the unknown artist an opportunity to show his work unimpeded by juries or aesthetic politics, and thus there is quite naturally an admixture of the many bad with the few noteworthy paintings. Discrimination, as it is practiced by the Whitney Club officials is based on the best work it receives, which, in the mass, is not apt to be on the

(Continued on page 96)



Photo by Muray Studios

Alice Brady at present playing in "The Bride of the Lamb" at the Greenwich Village Theatre

Paycocks Under the Moon—Including the Scandinavian

The Peacock Strut Blues of Priests, Paracletes, Paranoics, Politicals and Pollyannas of Many Nations, Spiced With Ancient Gestures Common to Shanghai and Adam

By LOUIS KALONYME



Photo by White Studio

Marion Fairbanks playing in "A Night in Paris" at the Century Roof

THE peacock element in man (who, in the theatre, often seems something of a poor, too cousinly relative we all have in ommon) was the bright symbolical ird chosen for sweet and sour sacrifice n Springs dramatic altars. Daniel Rubin in "Devils" and William Hurlut in "Bride of the Lamb" let loose that city's subconscious and revealed her spiritual squalor and farcical solemnities; Synge has unfolded Ireland's dark beauty; but O'Casey is the first to show to us the workaday Irishman who lives on the surface of this world's seething shadows.

O'Casey is the Irish janitor whose mercilessly good-humored snapshot of Dublin's tenement life caused a riotous uproar at the Abbey Theatre. Packed with comedy, tragedy, and farce, its character portraits chiseled with a selective observation excelled



Photo by Drix Duryea

Above) — First Act setting by Serge Soueikine for the Theatre Guild's production, "The Chief Thing" at the Guild Theatre

me devastatingly powerful dramatic inches at the Billy Sunday school of osturing preachers in our evangelical ckwoods; Franz Werfel in "Schweir" and Nicholas Evreinoff in "The hief Thing" were preoccupied with ases of the messianic complex; and en Angna Enters, the dancer and me, glitteringly exposed the puffed mage of a French cardinal's cynical tholicism in a starched, satin "Sarande."

But the Irish peacock of Sean Casey's "Juno and the Paycock" Mayfair Theatre) was the strangest d the most human animal of all. For peacock, "Captain" Boyle, is the lking weathercock who spins with the nic and tragic reflections of the shing cross-currents set in motion by terribly twisted heroisms of Ired's national life. James Stephens revealed how bitter poverty can be Dublin; James Joyce has mined



Photo by Ira D. Schwarz

(Left)—Augustin Duncan who has produced Sean O'Casey's "Juno and the Paycock," Mr. Duncan in the role of the Paycock

in the contemporary Anglo-Saxon Theatre only by Eugene ONeill, "Juno and the Paycock" is almost an Irish "Frogs." I say almost for O'Casey is not an Aristophanes nor quite yet a Synge. Like Synge, whose "Playboy of the Western World" also provoked some grand riots because of the unpleasant aspects of its picture of Irish folk life. O'Casey sees perfectly the racial qualities of his countrymen, that, added to their historically clamping social heritage, is the loadstone which ever drags at the wings of the quest for Irish freedom. It is natural, therefore, O'Casey's play should contain enough truth to be unbearable. But, unlike Synge, he does not see this world dramatically.

The raw ingredients of O'Casey's story of the pitiful disintegration of the Boyle family are dramatic enough. The episodes which disclose the oppressive

(Continued on page 92)



In all its wealth of decorative detail, this damask shows its kinship with the masterpieces of that glorious epoch, the 17th Century, the while its coloring proclaims it distinctly modern

Designed in the ornate style of Louis XIV, le Roi-Soleil

This damask has the vivid, glowing color of modern art

IN the golden days of France's history, when the sun-king's court at Versailles was the most splendid of all Europe, all creative genius was bent to one end and one end alone—the achieving of luxurious grandeur and magnificence.

And we, today, attain our loveliest and most interesting decorative effects, by adapting to our own modern uses their matchless conceptions of design.

THE style of the period of this greatest of all French kings is rich, dignified, luxurious with gold, laden with ornament. And in this lovely Schumacher damask, there is added to this magnificence of design the bold, vivid coloring which distinguishes the art of the present day.

On a vivid lacquer red background—suggestive of the flaming sunsets of tropic isles—is woven in gold a large floral motif characteristic of the Louis XIV period. Wide stripes (also favored by the sun-king's artisans) are of a clear, vivid green—for greater emphasis, outlined in black.

This most distinguished damask is reversible and may be used for draperies and portières, as well as for upholstering chairs and couches.



Here, in a characteristic Louis XIV interior, this damask, albeit in the design of the period, lends a decidedly modern note with its coloring

By arrangement with your decorator or upholsterer or the decorating service of your department store, you may see this damask and the other distinguished drapery and upholstery fabrics made by Schumacher.

"Your Home and the Interior Decorator"

THE most beautiful effects may be achieved in your own home with this damask, with the expert aid of an interior decorator. How you may, without additional cost to yourself, have the benefit of expert, professional judgment is told in this booklet, which we have prepared—"Your Home and the Interior Decorator."

This booklet, beautifully illustrated, will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. B-5, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.

F. SCHUMACHER & CO.

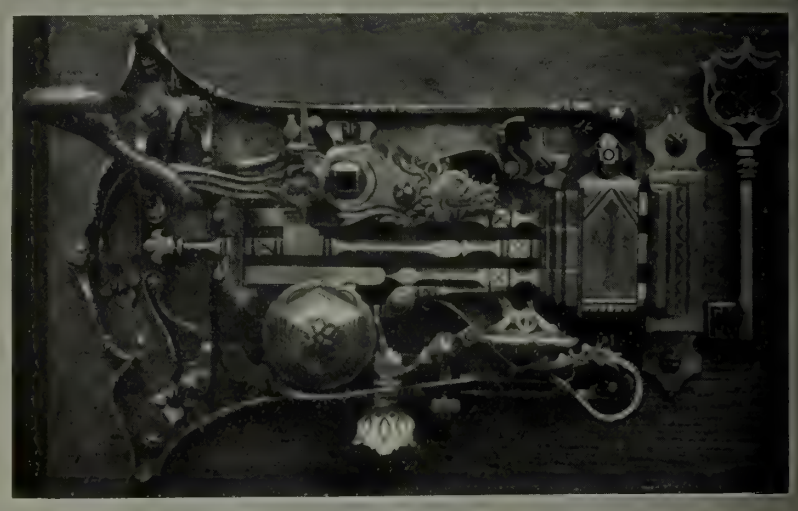


Hardware to Study If You Are Building a Home

A Fine Collection of Antique and Modern Craftsmanship—Some Beautiful Examples from England and Scotland with Spain and American in the Assortment

By HAROLD DONALDSON EBERLEIN

English brass box lock of the latter part of the 17th Century, the brass surface covered with engraving in the form of foliated and floriated scrolls



HINGES, knobs, pulls, key plates or escutcheons, locks and bolts are necessary fittings for our doors and shutters to-day, just as they have been for the doors and shutters of all past ages. Being necessary, the present age of mechanical perfection has made them as mechanically perfect and efficient as they well can be. At the same time, it has made the generality of them as stupidly ugly and dull as they can be—dull and pre-eminently practical.

Now, there is no reason under the sun why utility and practicality should be closely, and almost inseparably, coupled with dullness. That this is so in a great many cases, there is no denying. We have but to use our eyes to be convinced of it. It is one of the unfortunate facts of the age in which we live. There is no *reason* why this should be so. There is a *cause*. And that cause is to be found in the lack of thought and effort bestowed on design.



(At the right) — Scottish lock of the early 17th Century said to have come from Culloden castle. The box of the lock is of oak. The fretted and engraved mounts are polished wrought iron

Photos by Courtesy of the South Kensington Museum

(Above) — Modern American wrought iron lock and key in Mediaeval manner

During the nineteenth century, the age of enthusiastic workship of mass production by mechanical means, there was such general satisfaction over the ability to make perfectly useful and efficient things by machinery that many people forgot not only the delightful refinements and grace of ancient handicraft but also the fact that good and beautiful design can be applied to the work of the machine. The machine can be made to turn out things marked by good and distinguished design just as easily as things characterized by dull and ugly design. The machine does

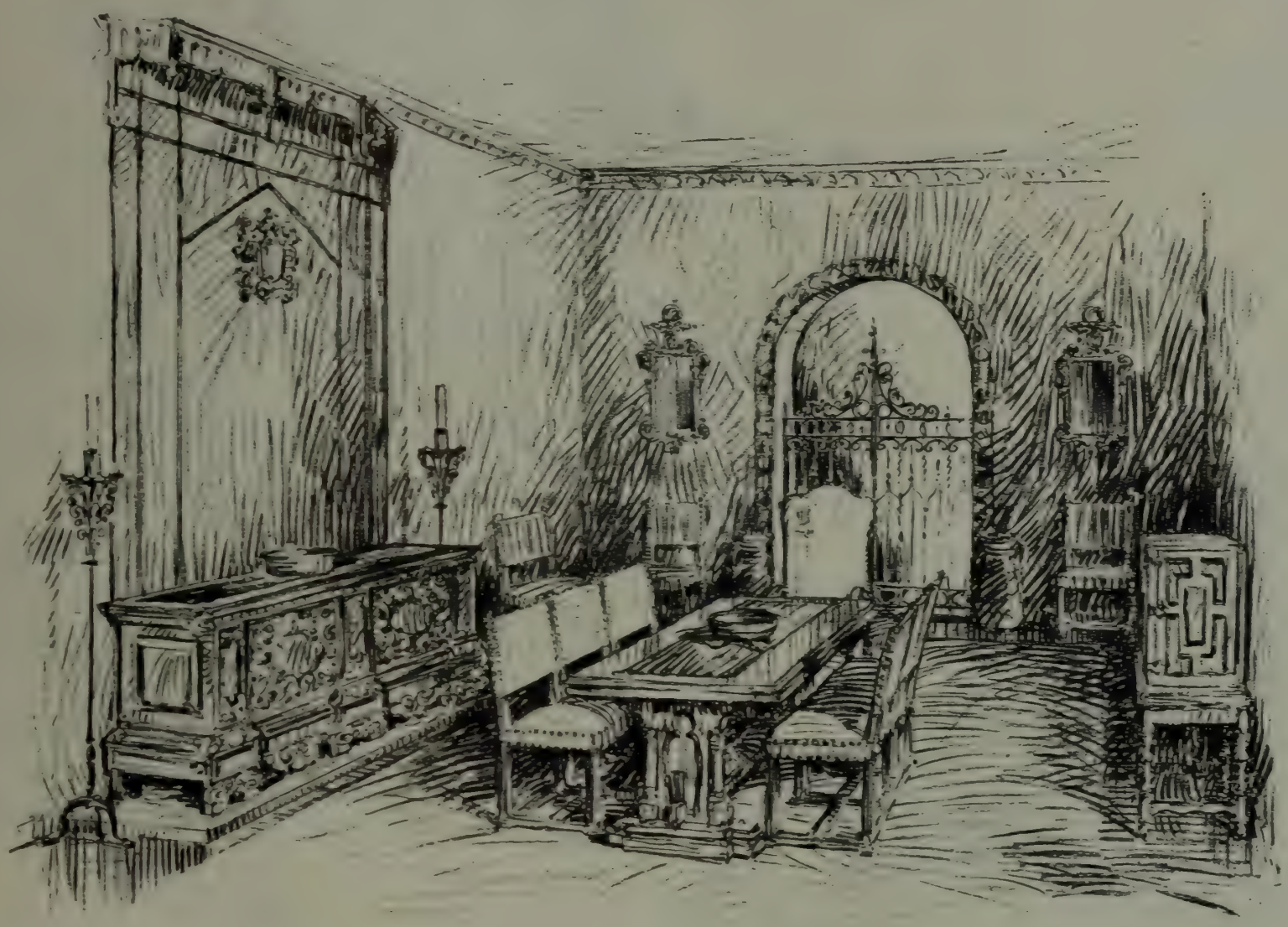


(Below)—English box lock of the late 17th Century, engraved brass, foliated scroll openwork over steel plate



(Above)—Spanish lock of the early 17th Century of wrought iron, fretted, molded and engraved

(Continued on page 68)



New York Galleries, Inc., Decorators

The Early Renaissance remains one of the most glorious epochs in the history of the arts—immortalized by the beauty of its treasures.

¶ Unfettered by the ecclesiastical influence of earlier times, genius flowered in that newborn freedom of creative spirit and seemed to touch artist and artisan alike.

¶ For even the humblest craftsman wrought the simpler forms with exceeding skill, that they might fittingly accompany the great works of his masters. Centuries have passed, yet that same unity of spirit between artist and artisan exists today—indeed, may be visualized in the furniture and kindred objects arranged at these Galleries in a series of decorative ensembles.

¶ Historic pieces, their mellowed wood aglow with the *patine* of passing years, are grouped with reproductions wrought by cabinetmakers who cherish the best traditions of the Old World guilds.



New York Galleries

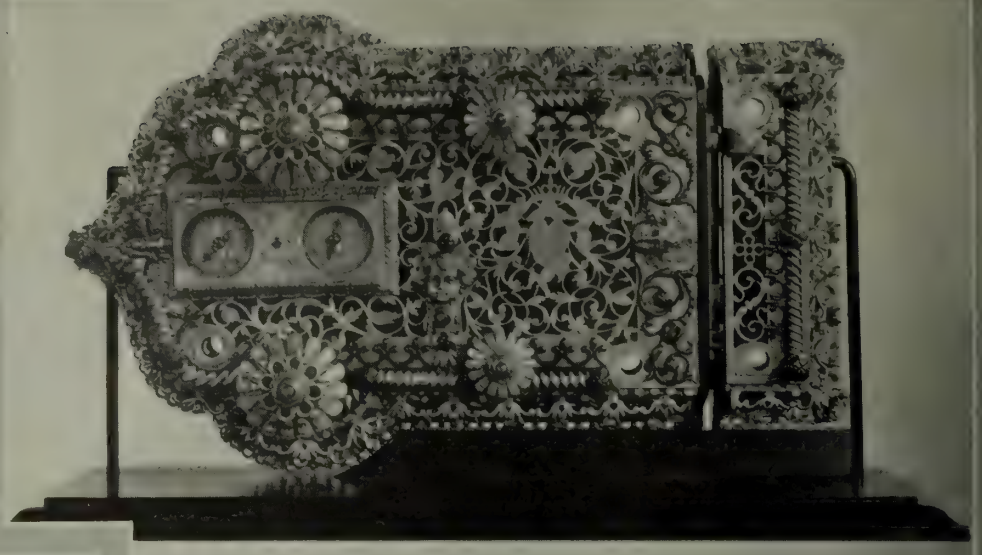
INCORPORATED

Madison Avenue, 48th and 49th Streets

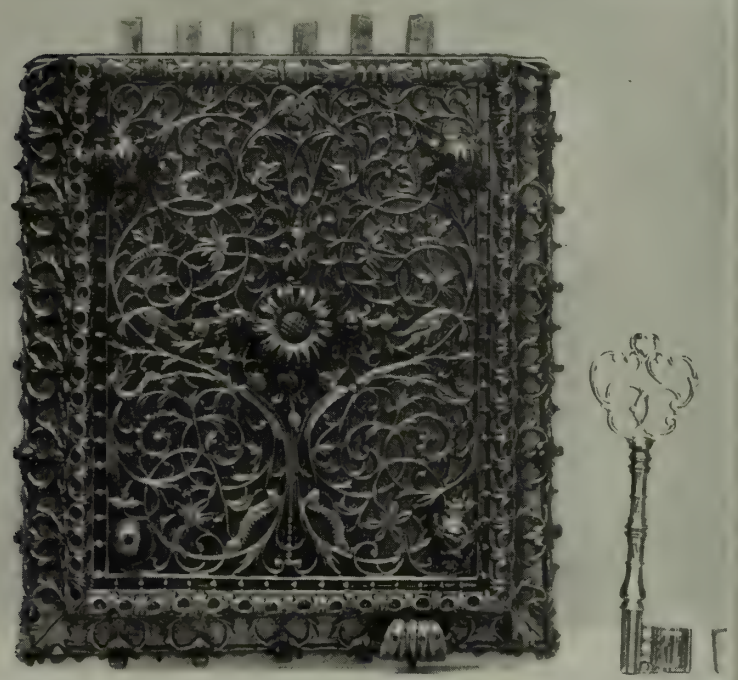
© 1926. N. Y. G.

what it is told, and what it turns out all depends upon the person who thinks for and directs it. The *human* agency behind the machine is to blame for ugliness, not the machine which is merely a dumb servant.

With the worship of mere machinery, and the setting of the new-found servant in the place of the master, came forgetfulness of much possible beauty, a common lack of appreciation, and a disinclination to think. People became so accustomed to the machine and its doings that a great many of them were content to become machines themselves and let their mental processes get mechanical. But there is a very broad silver lining to the cloud. A revulsion of feeling has been going on for a long time



English lock of late 17th Century with case of pierced brass and blued steel. The dial on the left indicates the number of times the lock has been opened. Probably made for Cosimo III, Grand Duke of Tuscany, whose arms it bears

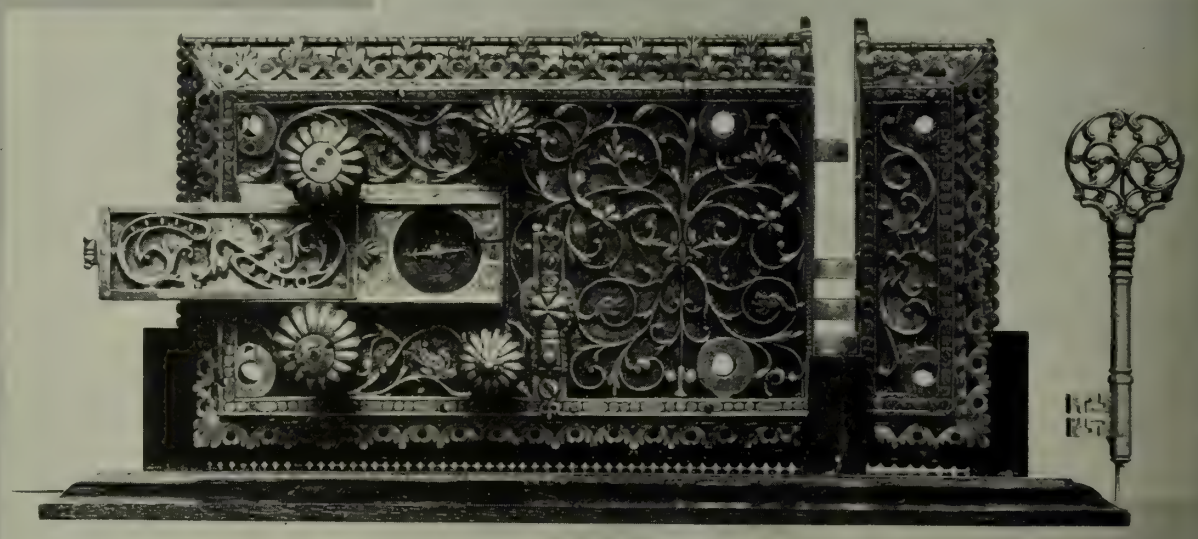


English box lock of the late 17th Century with case of pierced brass over blued steel

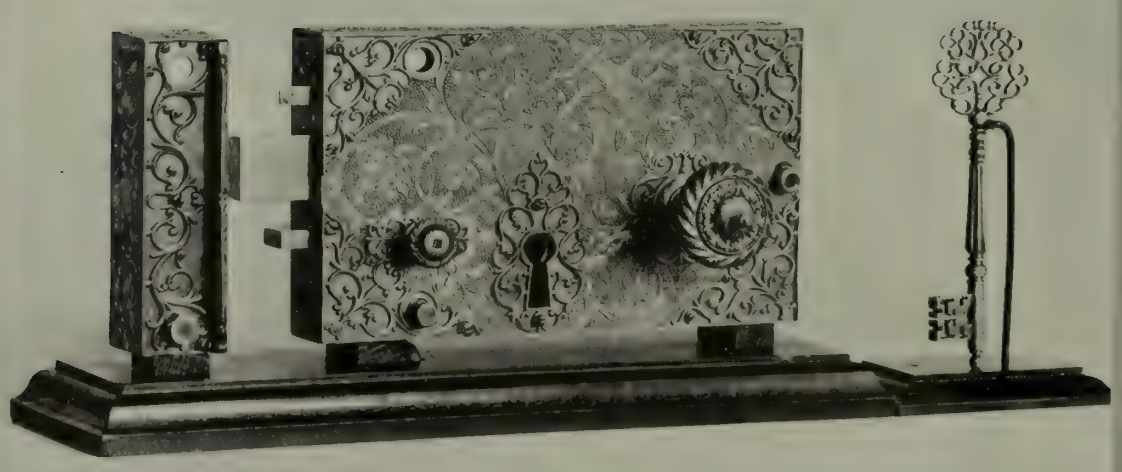
and is daily getting stronger. There is an ever-growing realization that mechanical processes are no real obstacle to excellence of design, and with this realization is the increasingly insistent demand for beauty. Popular demand —in other words, the behest of Fashion—is all-potent. Whatever is decreed by Fashion, whatever is in great demand, we may be perfectly sure there will be a supply of it forthcoming from somewhere. If Fashion demanded pygmy pink elephants to be led about on leashes instead of lap-dogs, some wizard like Burbank would soon produce a breed of pink elephants.

Now, to apply all this to the case in point, it simply means that if people would think more about beauty in the hardware that goes on our doors and shutters and forthwith demand it, then we should once more have locks and knobs, hinges and key plates that could honestly be regarded as the jewelry of the house, as in good truth they ought to be.

Amongst the manufacturers of door and shutter hardware more than one has made praiseworthy efforts to improve the design of his products, but there has often been too little en-



(Below)—English box lock of engraved brass with applied steel work ornaments. Made in London about 1700



(Above)—English lock of late 17th Century, brass scroll openwork on steel and brass frame with a projecting box and a sliding panel enclosing two dials for recording the action of the lock

couragement on the part of the public to stimulate endeavor to a proper degree. While a relatively few architects and clients keenly appreciate and welcome any attempt at betterment, far too many are content to employ hardware of a dull and banal type without bothering to look for anything better. One trouble, of course, has been the habit of concealing the hinges and locks as much as possible, leaving only the door knobs

(*Continued on page* 78)

The finest Art is based on TRADITION



The Danersk Chelsea cupboard—an example of Danersk design along ancient traditions. (All rights reserved)



Not content with the mere founding of a great country, our forefathers turned their creative genius to designing fine furniture whose beauty Time serves only to enhance

ART is evolution, not revolution. Art holds fast to the best of the past while it adapts itself to the trend of the present and lends a willing ear to the voice of the future.

Art never casts aside the tangible beauty that is our heritage from past ages to express itself in grotesque, awkward forms whose sole distinction seems to be that they are different.

IN designing furniture for the modern home, we recognize and accept with gratitude the natural laws of orderly growth and development that govern the creation of things of beauty. And we build upon inherited enthusiasms for things of the past in order to achieve objects that will possess the greatest assurance of value in the future

The Danersk Chelsea cupboard illustrates what a wealth of charm and individuality can be achieved by adapting for modern use the fine old furniture of the past. Old pine and maple cupboards of this form are highly prized today for dining rooms and living rooms.

IN this same spirit we have made new things of great beauty and interest: things quite as suitable for homes of Spanish or Italian influence, as for English and American Colonial types.

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A tambour serpentine chest of San Domingo mahogany and satinwood—especially suitable for a master bedroom

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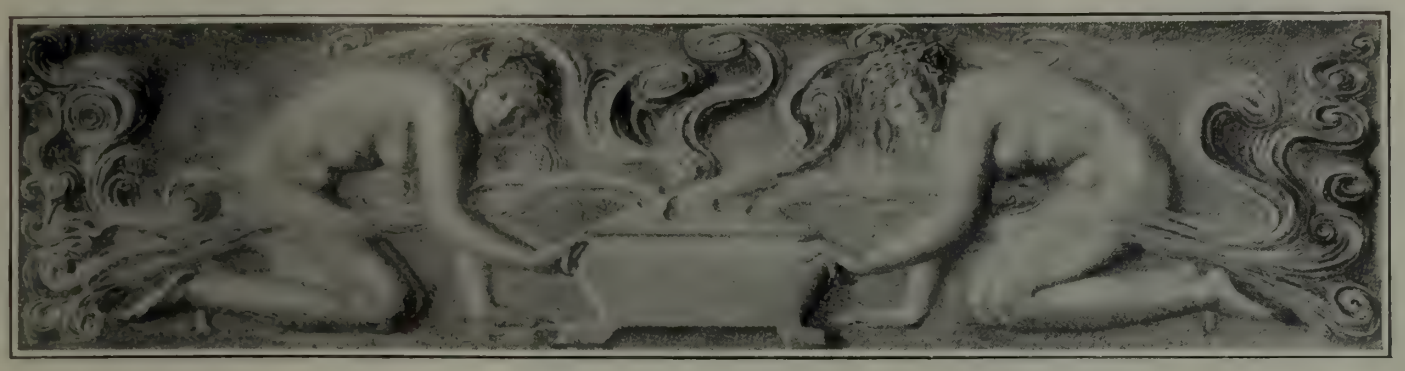
A Group of Distinguished Rooms





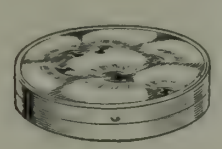
(Continued from page 41)

Interiors in the Chateau Maison Rouge, one of the famous country houses of France, at present the European home of Baroness d'Etreillis and Comtesse Boué



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If you are going to build, it will be worth your while to follow our pages of medium-size houses—one house on each page, always showing front elevation, interiors and floor plans.



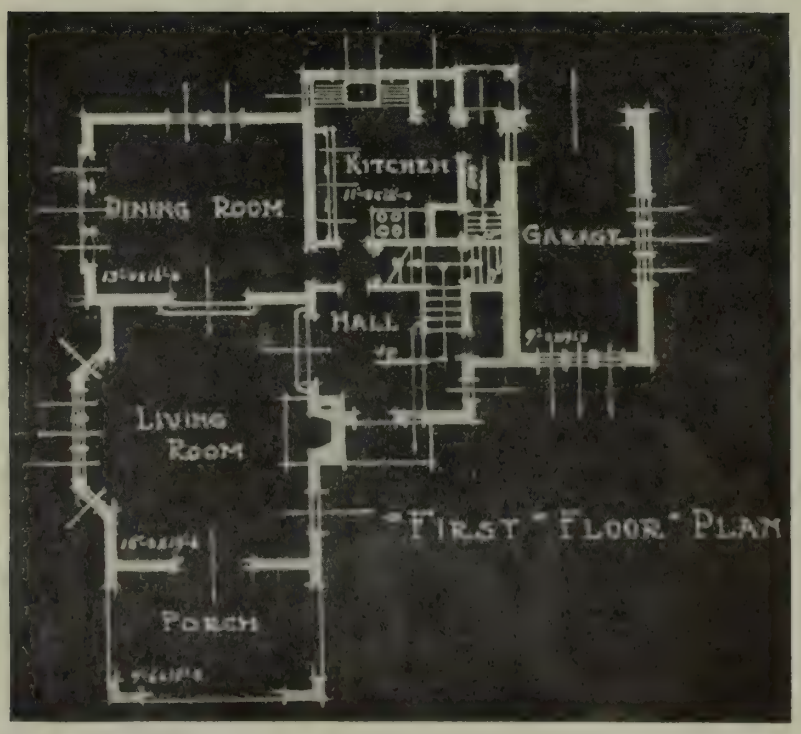
The design of the Peck home not only shows rooflines that are logical and picturesque, but excellent roof dormers and admirably developed fenestration



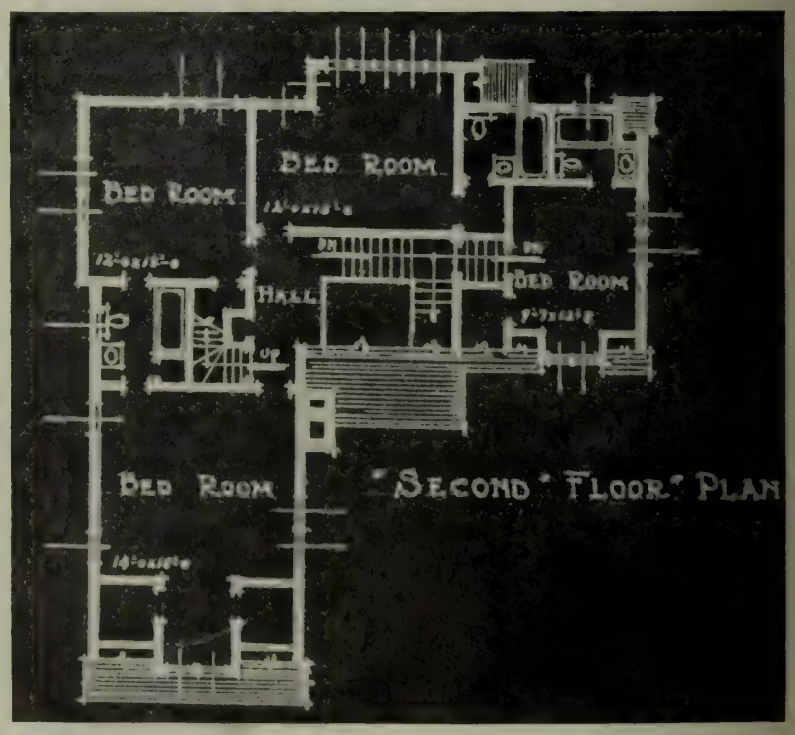
A fidelity to type prevails in the interior treatment of this house. In the hallway we see the primitive battened doors, graceful stairway with delicate iron balusters and handrail designed with Colonial feeling



Two steps down from the hall and dining room the library and living room is reached with its plastered walls and beamed ceiling, recessed fireplace and general air of comfort



Kenneth W. Dalzell, Architect



Two floor plans of the C. Elliot Peck house are shown above and at the left. The house is so interesting in construction and detail that it is impossible not to study the arrangement of the rooms with the greatest pleasure. Every convenience of the modern home is to be found

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Correct Refrigeration in the Modern Home

Modern Refrigeration Explained and Illustrated

By H. VANDERVOORT WALSH
Professor of Construction, School of Architecture, Columbia University

THE preservation of foods by keeping them cold is one of the blessings and curses of this generation. If it were not for the great cold storage houses which meats, eggs, fish, milk, butter and any other perishable foods are kept, the roblem of feeding our great cities would be fficult beyond conception. It is true that e cold storage of food has permitted the eculator to hold back large quantities of and boost the price to his own advantage, d that some foods are kept so long in stor- e that they are not very good to eat when ey are dumped on the market, yet it is ry important to realize that all perishable ods sold in cities are in one sense cold stor- e foods, for it would be impossible to dis- ibute meats, fish, butter, eggs and milk, thout keeping them for a period cold refrigerators.

And now we see the principles the refrigerating machines, used these large cold storage houses plied on a small scale to house- ld refrigerators. The idea is owing and the popular appeal ems to be evident in the increas- g sale and advertising of these achines. Heretofore most homes ere satisfied with the refrigera- n which they secured from a ke of ice placed inside a rather estionable type of so-called ice x or refrigerator. But this had any disadvantages which the anufacturers of household re- igerating machines are calling at- ntion to in many advertisements. here is the poor housewife carry- g a heavy piece of ice from the mbwaiter to the ice box and arly breaking her back in doing Then one will see the clumsy, ty iceman tracking a dripping ce of ice across the very nice and ished floor of the kitchen. An- ner picture will show the lady the house looking out of the win- w in a very worried frame of nd, waiting for the ice man to ne, although she is anxious to out to a party.

In contrast to these pictures are shown mechanical refrigerating machines which placed inside the old ice box ending the s of ice troubles. Electric power does the rk, and the service of this energy is car- d in by electric wires silently, without fuss dirt. And then the old ice box is shown be colder. Nice little cubes of ice can taken from the machine to drop into the nk of fruit juices in the hot days of Sum- r. You can go away to a party and for- it and come back and find the food cold well preserved. The appeal of me- nical service is there, just as it is with oil burner when compared to the coal ning furnace.

This is certainly a sound appeal, and al- ugh the initial cost of a small electric rigerator may range from $175 to $250 the cost of operating break about even h the cost of buying ice for the same re- erator, yet the average housewife will be ck to realize the value of this service, will pay for it, if it is at all possible. s just one more machine that takes away another household nuisance and relieves her mind of the burden of negotiating with the ice man every other day. Since this interest in mechanical refrigeration is evident, the reader will undoubtedly like to know something about the principles upon which these machines are designed.

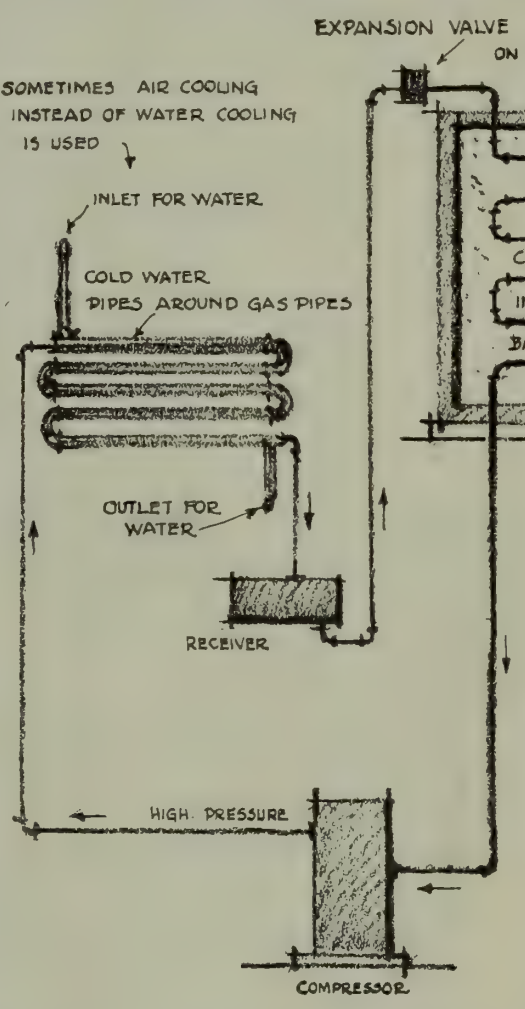
It is not so difficult a matter to visualize what happens in a refrigerating machine, if one will accept the picture of the modern scientist who tells us that all solids, liquids and gases are built up with atoms that are constantly in motion. When water is a gas (steam) the atoms are in very great motion and they are trying to get away from each other as much as possible. We know this, because if we confine steam inside of a closed vessel it will press against the walls with force. Indeed, when steam is confined within the cylinders on the sides of a locomotive, it will force the piston out with enough energy to move a whole train of freight cars. When steam has been condensed to water, the atoms are still in movement, but they are held together by internal attractive forces, and when water is frozen to solid ice, the attractive forces have become so powerful that the wild dance of the atoms has been tamed to a little quivering motion. Now heat is the energy needed to make these atoms dance more wildly and break loose from the attraction which they have for one another. Heat will melt ice, because it makes the atoms of water move more rapidly, increases the repellent forces over the attractive. More heat added to the water will make the repellent action between the atoms so great that they will push aside the envelope of air over the surface and pass up and away in clouds of steam when the water has reached that temperature which we call boiling.

It is a law that heat will always flow from a hot object to a colder one, until the two objects have the same level of heat. This law is just as positive as the law that water will flow from a high level down to a low level and will spread out until an even level of water is established everywhere. The rivers are always flowing from the higher level down to the sea, for they are forever trying to fill the sea up to their own level. Two lakes adjoining each other in the mountains may be separated by a small beaver dam. One lake is higher than the other. If the dam breaks the higher lake will flow into the lower, until the level of water in the lower lake is the same as the level in the upper lake (the former rising and the latter dropping), when no more water will flow from one lake to the other.

Now the level of heat in the average room is 70° F. But the level of heat in a cake of ice is 32°. Accordingly the heat in the air of the room flows into the ice. This heat going into the ice stirs up the atoms and they begin to dance more rapidly and try to get away from each other a little more. This makes the rigid structure of the ice break down, and the ice turns to water, and the heat continues to flow into the water until its temperature comes up to that of the air in the room. But the level of the heat in the room has been lowered in the process, for some of the heat energy has gone into the ice and cold water. If we take a cake of ice and place it inside of an ice box that is built to prevent the passage of heat through its walls as much as possible, the heat in the air will drop as the temperature of the water composing the ice is raised. The temperature of the ice box air may go down as low as 45°, but this depends upon the construction of the ice-box walls, for there is a constant inward flow of heat from the air of the room through the walls of the ice box to warm up the colder air inside of the box. There is no material known that can completely stop this flow of heat through the walls of the ice box. However, it stands to reason that it is very important to cut down this flow of heat from the room into the ice box as much as possible.

Now it is common observation that a great deal of heat must be absorbed to make water change from liquid to gas. In order to get up steam in a boiler, we have to burn a bright fire. We actually have to produce heat at a greater level (212°) than the average in which we live to supply enough to change water into gas. But there are liquids which do not require heat at such high levels to change them into gas. For example liquid ammonia will boil away into gas at a temperature of 29° below zero under normal atmospheric pressure. This means that the liquid ammonia will extract heat from the surrounding air at normal temperatures and lower the temperature of this air, if it is confined within an insulated box. It is not necessary to have more heat than we have about us to change liquid ammonia to gas, as it is to change water to gas, for there is enough heat already about to do this. Indeed the ability of some liquids to absorb

(Continued on page 98)



An explanatory diagram of the parts or a refrigerating machine

ON EXHIBITION—An important set of 16 Chippendale Mahogany Dining Chairs comprising 15 side chairs and 1 armchair. These are examples of rare craftsmanship; on straight square legs with carved openwork backs in which a restrained Gothic influence is beautifully expressed; slip-in seats covered with old needlework.



A remarkably fine Chippendale Mahogany Secretaire Bookcase surmounted with dentilled, carved, and chamfered openwork cornice of unusual design. Circa 1770. Height, 7′ 2½″, width 1′ 8″, depth 3′ 2″.

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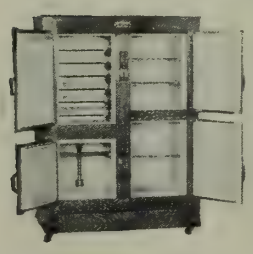
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Efficient, economical service is the outstanding characteristic of McCray refrigerators. Because they protect health, save food, at a minimum cost for operation, McCrays are chosen for the finest homes, clubs, hotels, institutions, as well as stores, markets and florist shops. McCray builds refrigerators for all purposes.

The New McCray for residences combines unusual beauty with McCray standard of service. The exterior is of quarter-sawed oak, with flush panels. The interior, of one-piece porcelain with coved corners, is easily kept spotlessly clean. Staunchly built walls with pure corkboard insulation, sealed by hydrolene cement, keep cold air in and warm air out.

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Address.....

Contemporary Reminiscences

(Continued from page 56)

their ethics are comical, amusing, pathetic, horrible, according to the way you choose to look at them; but their logic has as much consistency as the logic of any homogeneous group where desires and self-interest operate and their ethics are no more absurd or horrible than the group ethics enunciated or practiced elsewhere. They are merely more visibly motivated by selfish interests than they are in heterogeneous and complex societies.

In the portion of the South not yet modernized or standardized by railroads, movies, radios and Fords, another similarity to the Middle Ages is that money does not represent power there as it does in the North, nor is it sought with the same avidity. The source of power there as in the Middle Ages was in fighting strength possible to align on one's side and wealth was represented by chattels, obtained by and subject to marauding.

Sinclair Lewis has pleaded rationally but vainly against people's calling "Main Street" and "Babbitt" satires, whereas they are by fact and intention literal representations; and I have no doubt that Mr. Stribling who has written a great realistic novel with awful ironic implications will be mislabeled a satirist and congratulated upon his showing up of Southern lynchings. I respectfully submit that didacticism was the farthest from his intention; that he has no remedy for the situation he describes; and that as people go he likes the people of the community he describes as well as any.

Abner Teeftallow started the lynch spirit fermenting among his townsmen, of which he soon became a victim himself. When Abner weighted the pros and cons of the killing of Peck Bradley by a youth who had been both his and Peck's friend and roistering companion, he let, as most people do, his emotions dictate his reasoning and his conscience told him that a crime had been committed and that the perpetrator should be summarily punished. The sentiment of the garage loiterers and later of the town agreed with Abner's; and that night the murderer was hung from a tree limb and his body shot full of holes.

Abner was prevented from enjoying the thrill of carrying out the community's will and sentiment, for while he was getting ready to join the lynchers he was detained by a girl with whom he was beginning to fall in love, and under the protective hush that falls over a Southern town when a lynching bee is being organized and under the compulsions of desire and contact, Abner hurried to join, too late, the lynchers, himself already fated by what he had done to meet punishment from the same mob as a seducer of virgin womanhood.

Because the nature and circumstances of Abner's dereliction could not, in the South, be in good conscience regarded as a crime on the par with murder and so punishable by lynching, without depopulating the male contingent of the community, Abner was, when his offense was found out, merely caught, stripped, and horsewhipped until his back was in ribbons and all consciousness had gone out of him.

He had outraged public morals at a highly inauspicious moment when the community was on a periodical clean-up campaign that had run the prostitutes and bootleggers out of town until the town should find need of them again—a campaign very like the semi-annual clean-up of the New York police force, the periodical raids of the Society for the Suppression of Vice, and Gen. Butler's lamented attempt to dry up Philadelphia whose citizens were obviously overwhelmingly wet.

To the city bred Northerner the retribution in "Teeftallow" may seem too clear-cut, inevitably worked out, and lacking in the element of chance; but let me assure them that retribution is like that in the South. That is what gives the sinister and compelling superstitious weight to what the natives regard as portents of God's wrath. With the degenerated chivalric code there lies upon its meanest professor a constant intimation that he has somehow, somewhere brooked the will of God and that God has shown his displeasure in giving his children whooping cough, blighting his crops, drying up his well, or bringing his horse down with distemper. And when his foreconsciouse tells him that he has done some despicable thing, he is a doomed man.

There is a mordant and accurate irony in the last chapter of the book. One girl, Addie, the daughter of the town's richest, most enterprising and least scrupulous man, has been away to school, imbibed new, modern ideas and shows signs of intellectual emancipation, high courage, and freedom. But when calamity comes to her father, her instant reaction is that God has done all that to show His displeasure when she turned down a young Methodist missionary when he wanted to marry her, and to make up for her remission she sets out for India to marry the serious and priggish young man and thereafter cause herself and him immense perturbation and unhappiness. If "Teeftallow" is a satire upon Tennessee life, then "Oedipus Rex" is by the same token a satire upon Greek life of the Fourth century B. C. Both the novel and

(Continued on page 84)



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Joseph Fly Residence, *Memphis, Tenn.*
J. Frazer Smith and H. M. Burnham, *Architects*



Hardware to Study If You Are Building a Home

(Continued from page 68)

and key plates visible. Even these, for the most part, are not of particularly inspired appearance. If the locks and hinges are virtually out of sight, to be sure their design doesn't very much matter.

But why conceal them? They are necessary features of the door, performing indispensable functions, and it is perfectly reasonable and legitimate that they should be plainly in evidence. Any necessary form, whether it be structural or mechanical, can and ought to be beautiful and, if the truth be known, such a form generally shows at least the possibility of being made beautiful unless its aspect has been deliberately disguised or perverted from a false notion of seemliness. Put and keep all the hardware possible plainly in view, and trust human ingenuity to find an appropriate means of imparting grace. Concealment has been the worst enemy of decent design in modern hardware.

The door locks and keys shown in the accompanying illustrations not only supplies abundant food for reflection upon what may appropriately be done in the way of gratifying refinements but also indicates quite clearly how much may actually be achieved with little or no appreciable increase in cost. As a matter of fact, a number of modern stock hardware forms are not intrinsically bad. Some, indeed, are quite good. All they need to make them really interesting is the amenity of a little decoration.

To illustrate exactly what is meant by this assertion, let us look for a moment at the late seventeenth century English box lock of brass whose surface is covered with foliated and floriated scrolls engraved on it. Without this engraving it would be dignified and respectable, it is true, but thoroughly commonplace. With the engraving it is an object of great beauty and charm and, affixed to a door, it would be a source of pleasure every time you turned the knob. Now, precisely similar plain brass box locks are made to-day and, with the addition of a little engraving, they can be rendered just as engaging as this lock of two hundred and fifty years ago. One could easily name more than one architect who has done this very thing—taken modern brass locks and had them engraved. But why is there not more of it done?

Then, again, look at the iron hinges of various types for doors and cupboards dating from the sixteenth, seventeenth and eighteenth centuries. While a few of these types are found only in old houses in parts of England, many of them are common to both England and America. A search in old houses all along the Atlantic seaboard would reveal hundreds of them still in use, besides many more patterns that are not shown here. They are plain and straightforward in pattern and workmanship, and there are no intricacies to present obstacles to their being manufactured by the gross. Their forms are essentially pleasing, and if people demanded them there would be no difficulty in getting what they wanted. Individual craftsmen as well as large manufacturers are making them and some, indeed, that are very much more elaborate. The only thing needed for a very material betterment in the appearance of our hardware is the will to have it better and a little thought and reasonable discrimination in selecting what we are going to make use of. That is really more than half the battle.

When we look at the lock, pull, knob or hinge fittings of earlier centuries, it is impossible to escape the conviction that we have lost something that they had, and something that we might still have if we chose. Assuredly neither the skill nor the means are lacking nowadays to fashion things like those in which the people of the sixteenth, seventeenth and eighteenth centuries found substantial and enduring delight. What we have lost seems to be the requisite and sufficient appreciation. We haven't the abundance of engaging door and shutter hardware that characterized those earlier centuries simply because we seem not to care enough about it. If we really cared enough, and demanded it, we could easily have it.

It is really quite anomalous and inconsistent that an age like ours, when most of the amenities and excellences of architecture and the decorative arts have aroused such widespread interest, have been so broadly canvassed, and have been made use of with brilliant success, should be so generally careless of domestic hardware, an element capable of adding substantial charm to the other advantages we enjoy in such abundant measure. It is idle to bewail the making of beautiful hardware as a lost art. The men of the present day have every bit as much skill as the lock, hinge and knob makers of former generations, and they have many more material advantages to assist them in their work. Neither is it necessary to copy slavishly the performances of a past age. Good design, thoroughly modern and not purely archaeological, can be originated now just as well as it could then. What we need is the will to have it, coupled with the enthusiasm to appreciate it.

The hardware characteristics of the successive centuries afford a fruitful field of illuminating comparison. To go no further back in our retrospect, the hardware of

(Continued on page 82)



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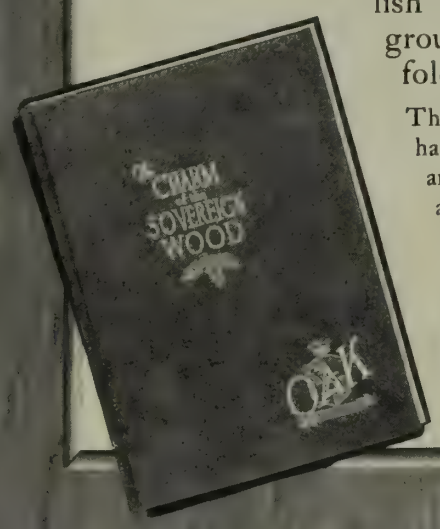
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"The Oak Renaissance Is Here"

The Picturesque Powder Room

(Continued from page 48)

Today of course, the modernists snatch the chance of letting themselves "go" in such a type of room. Away with timid pastel shades and pensive tones! Instead, they work to achieve "glitter and go," vigor and vividness, luminous, volatile color! All this depending upon the taste of the individual. How influenced we all are by color. There are certain tones that are antagonistic to each of us individually and we must try to find out which ones are sympathetic and pleasing and keep to them as nearly as possible.

Primitive peoples used downright primitive colors—blues, reds, yellows—they needed no half tones or delicate shadings as we do today when we must consider nerves and the effect color produces upon moods and temperament. The word "color" suggests warmth, radiant surroundings, a vivid personality—but the mere capacity to enjoy a combination of vivid tones does not imply a real *feeling* for color. The appreciation of color is a thing of cultivation; it is an intellectual quality, a subtle understanding of harmonious tones and their combinations in which the imagination steps in to glorify them. And so if this particular sense is not an inherent quality, or if it has not been consciously cultivated, it is better to keep to neutral backgrounds, introducing color by means of hangings, furniture coverings and the necessary smaller furnishings. A number of such treatments are illustrated in some of the accompanying photographs, where walls are neutral and interest is concentrated upon cunningly constructed and colorful dressing tables.

Mirrors are of next importance to the toilette table when furnishing the boudoir, for they can be made to perform other than merely utilitarian tricks. They may, by illusion, increase the feeling of space when they are used as wall panels; they may be set into doors to reflect a full length image and they can be introduced consciously as reflectors of light to give luminousity to dark corners. But above all else, they were originally intended for practical use, so they must be provided with proper lighting facilities. They must be so placed that they get a good strong light by day, and by using an adequate number of artificial lights, they can be made very luminous at night.

The problem of properly lighting dressing rooms is an important one, and so I shall stress as significant factors in the successful treatment of little powder rooms or boudoirs, the use of lots of mirrors and plenty of light.

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Convenience outlets are essential in every electrical home, and are usually installed on base-boards, within easy reach of Bobby's exploring little fingers (note picture at right). *Kiddies have been known to "blow fuses" and receive serious injuries by stuffing "nick-nacks" into the large openings of the old-fashioned receptacles.*

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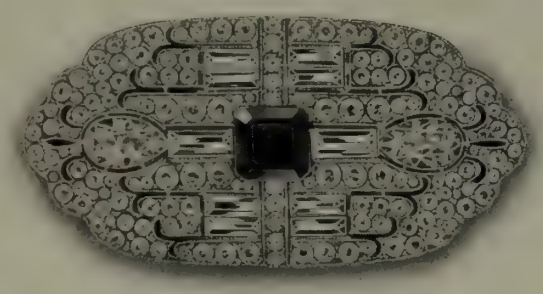
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Hardware to Study If You Are Building a Home

(Continued from page 78)

the sixteenth century and the earlier part of the seventeenth was marked by a convincing freshness and vigor of design. The fittings of the inside oak shutters from Nuremberg, made about 1550, abound in vigor and spontaneous grace. To look at them is enough to convince one of satisfaction on the part of the smith who made them, and of lasting pleasure on the part of their owner. Another excellent example of the distinguishing qualities of the period may be seen in the early seventeenth century Spanish lock of wrought iron, moulded, fretted and engraved, shown on page 66. Or, again, look at the early seventeenth century Scottish lock, said to have come from the Castle of Culloden, shown on page 66. The box of the lock is of oak. The fretted and engraved mounts of polished wrought iron are not only ornamental but protective as well. There is no lack of simple straightforward grace coupled with utilitarian vigor.

In the late seventeenth century we find an extraordinary ingenuity of intricate mechanical contrivance and nicety of finish together with the utmost delicacy and rich exuberance of design, quite in keeping with the rest of the decorative character of that exuberantly gorgeous age. The box lock of engraved brass, with foliated and floriated scroll openwork over a steel plate, page 66. retains some of the buxom quality of the earlier craftsmanship but joins with it the opulence of the Restoration period. Incidentally, this lock, which is 7¾ inches long by 4½ inches wide, is signed "Johannes Wilkes de Birmingham fecit" on the bottom border; Birmingham had not yet succumbed to the shoddy spirit that was later to dominate so many of its products.

The other late seventeenth century locks, in our illustrations, exhibit the full measure of glorious enrichment typical of the period in which they were fashioned. The lock with intricate arabesques of modeled, pierced and engraved brass over a ground of blued steel, signed *"Richard-Bickford-Londini-Fecit,"* was probably made for Cosimo III dé Medici, Grand Duke of Tuscany, whose arms it bears, on the occasion of his visit to England in 1669. It not only marks the zenith of magnificent craftsmanship and artistry of design in locksmithing but it also shows amazing ingenuity of contrivance. The dial on the left indicates how many times the lock has been opened; the dial on the left is a dummy.

The other locks of the period, with modeled and pierced brass arabesque over blued steel or engraved brass with cut steel applied arabesques, though less elaborate than the Medici lock, are no less beautiful or indicative of the taste and appreciation that made such works possible. There was never a more glorious, richly diversified, or colorful phase of decoration than that which marked the late seventeenth century in England and found its fitting accompaniments in contemporary architecture and the dress of the people. All these outward manifestations, of course, were but a reflection of their personalities. Their manners and morals may not have accorded with the standards approved in some later generations, but they had a nice discrimination in things of true worth and a full-blooded appreciation, qualities infinitely to be preferred to the poor, washed-out, anaemic things that passed for virtue and "genteel" taste in the Victorian age.

After looking at the masterpieces of late seventeenth century hardware, one cannot but deplore the coldly academic aridity of the Palladian era that furnished little encouragement to such achievement, when the tradition was eclipsed and the "jewelry" of the house lost its freshness and spontaneity.

Today we are not at all lacking for the skill and taste requisite for the production of specially designed and fashioned hardware. Such hardware, from time to time, has been illustrated in these pages and much of it deserves the highest credit, but where we lack seriously is in our demand for beauty in the hardware of everyday, domestic use. There is no reason why hardware should not be a work of art, albeit a work of art made chiefly by machinery. It can be whenever we are ready to insist that a thing of necessity shall be likewise a thing of beauty.



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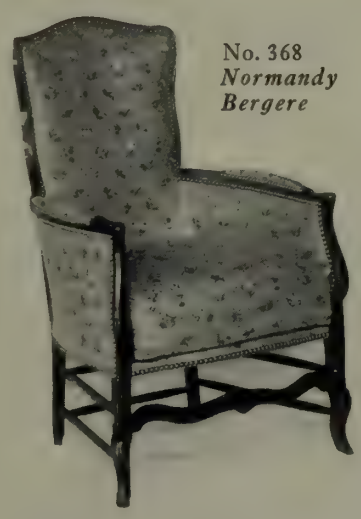
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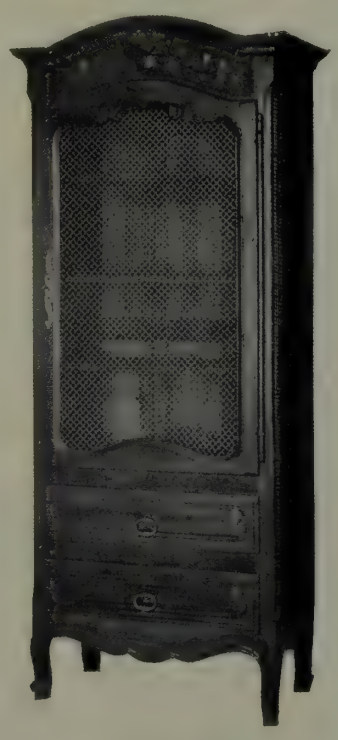
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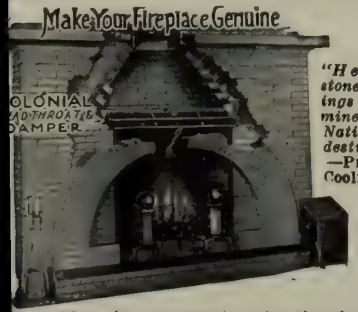
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Contemporary Reminiscences

(Continued from page 76)

the play happen to be about the same thing—retribution and taboo.

* * *

Mr. Stribling is a native of Clifton, a town in Middle Tennessee twenty miles from a railroad. His father ran a general store there and there his mother still lives. For as long as he can remember, Mr. Stribling told me, he has had no other ambition except to write. As a child he made books by printing pieces on wrapping paper from rubber type and binding them. In his late teens he began selling short moral tales to a religious magazine in Nashville. For these he was paid $1 apiece, until he found out that other writers got as high as $1.50 each for stories from the same magazine and he convinced the editor that he was writing $1.50 stories.

He studied law at the University of Alabama and actually hung out his shingle as a partner in a law office in Birmingham; but, according to his own confession, he paid no attention to his practice and sat in his office most of the time writing stories. He began contributing to "The American Boy" and for many years wrote stories regularly for that magazine. He spent a year in Venezuela, where he got the materials for his two brilliant and amusing novels, "Fombombo" and "Red Sand," the former a gorgeous bit of humor. His "Birthright," having to do with the relations between the negroes and the whites in the South had a great *succes d'estime* but did not enjoy the wide popularity that "Teeftallow," because of its highly dramatic story, seems likely to achieve.

* * *

Among the new novels "Pig Iron" by Charles G. Norris has impressed me as a highly praiseworthy performance. It tells the story, in Dreiserian detail, of a typical rise of a poor American boy to fortune and power. At sixty Samuel Osgood Smith has more than all the wealth he sought, but his life is curiously empty and there are within him troubled intimations that he has missed much in life that he cannot recapture "Miranda Masters" by John Cournos is one of the most loathsome novels I have ever read, in that the hero, who is compared to both Christ and Euripides, is an utter swine. The characters are unreal and sticky and the comment and dialogue is so highfalutingly, pseudo-poetical that the only credible use that intelligent people can make of the book is to read parts of it aloud at parties for the laughter its most seriously intended passages will provoke . . . "Friends of Mr. Sweeney" by Elmer Davis is a comical and fantastic tale of

(Continued on page 86)

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Bookcase lacquered in antique parchment yellow, interior soft moss green.

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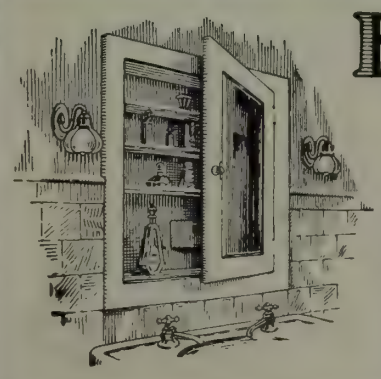
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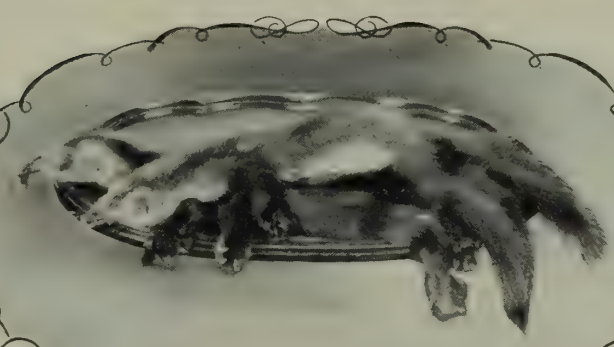
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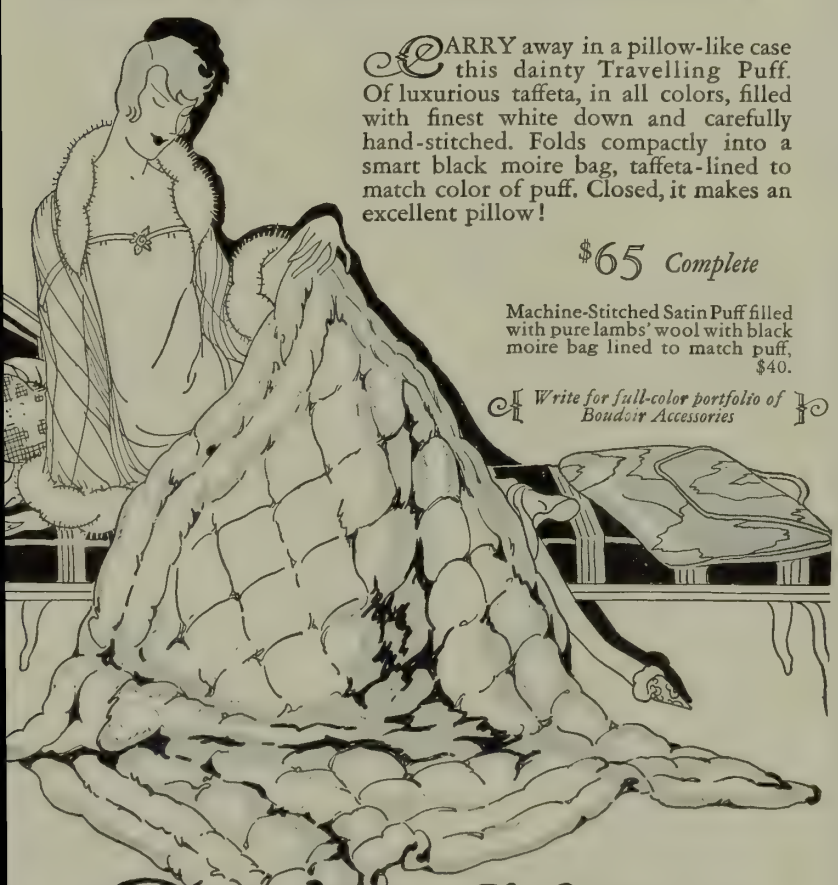
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$65 *Complete*

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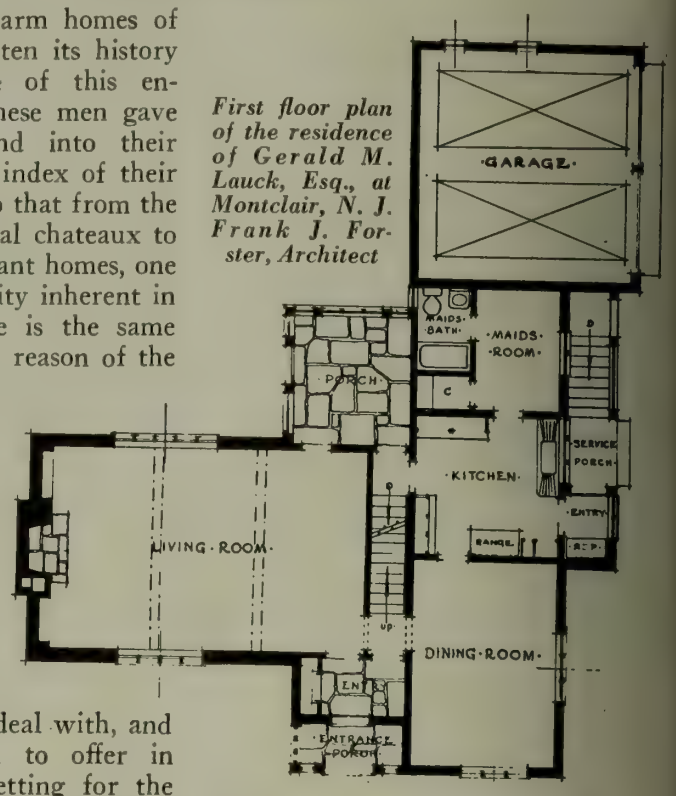
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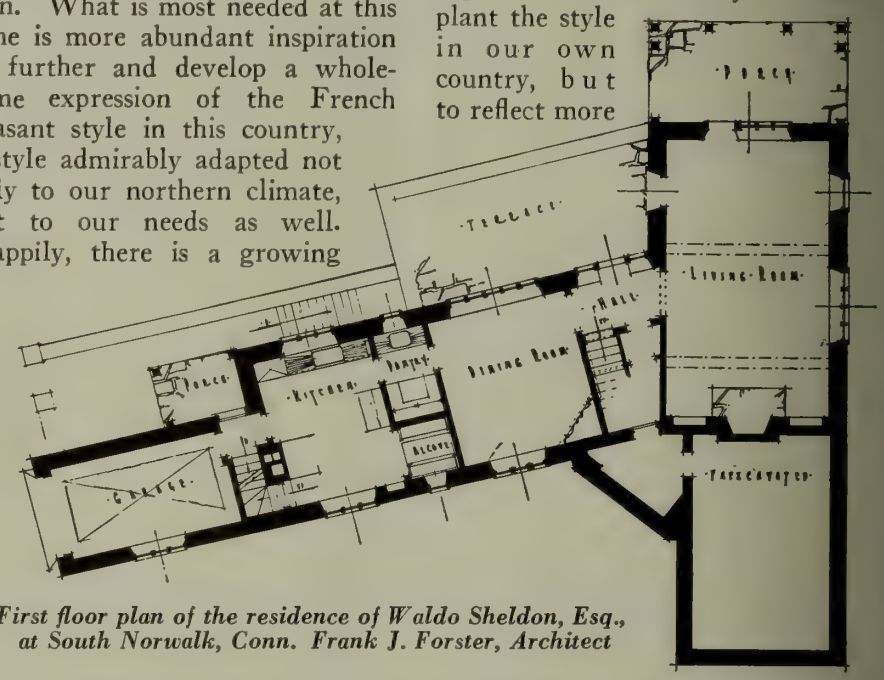
(Continued from page 38)

houses and minor farm homes of Normandy has written its history in the architecture of this enchanted region. These men gave of their wealth and into their homes wrought the index of their own individuality, so that from the mightiest of mediæval chateaux to the humblest of peasant homes, one finds the same equality inherent in the walls and there is the same potency to charm by reason of the primitive methods employed and the fidelity to a homespun style.



First floor plan of the residence of Gerald M. Lauck, Esq., at Montclair, N. J. Frank J. Forster, Architect

The colorful setting of these quaint French buildings is often difficult of reproduction, for age, of course, is an important factor to deal with, and yet we have much to offer in this country as a setting for the type and it is not necessary to travel far afield to secure the same topography, the same honest sort of materials for the structural work or the native ability to transform these factors into an equally lovely domestic composition. What is most needed at this time is more abundant inspiration to further and develop a wholesome expression of the French peasant style in this country, a style admirably adapted not only to our northern climate, but to our needs as well. Happily, there is a growing appreciation for these sympathetic small homes of piquant memories, inordinately gay with flowers, trim with hedges to mark their diminutive boundaries, with their roughly faced stone parged over with stucco, their interesting dormers and details of pleasant savor, frequently of strong Gothic tendencies. Moreover, there is evident a greater desire not only to transplant the style in our own country, but to reflect more and more, in our native work, the grace, fitness and vitality that gives to the Norman work its peculiar exuberance and charm.



First floor plan of the residence of Waldo Sheldon, Esq., at South Norwalk, Conn. Frank J. Forster, Architect

Contemporary Reminiscences

(Continued from page 84)

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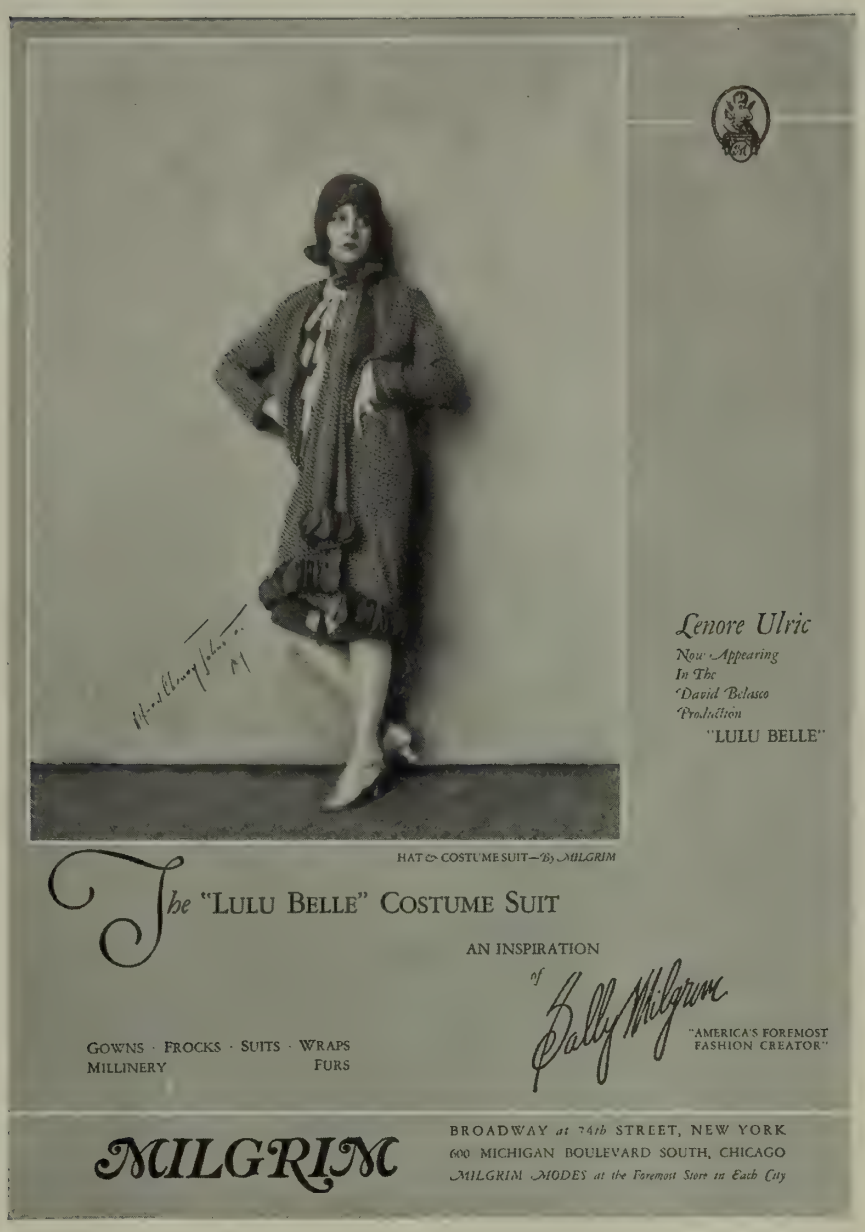
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The Entrance to Your Home

(Continued from page 55)

English entrance shown here is a type particularly adaptable to moderate cost residences. The exposed timbers, which are designed correctly to carry the masonry panels, form important details. Often, for economical and structural reasons, architects elect to use false beams for such details, losing thereby some measure of integrity but gaining the element of reduced cost. Such entrances should be set off by roof details and may have the door flush with the exterior wall or recessed as dictated by the general design.

The Spanish (or Italian) Baroque type of entrance is particularly adapted to the Mediterranean style of architecture employed generally in Florida and California and now gaining high favor in the suburbs of many Northern cities. This type of entrance is usually part of a two-story composition with balcony and upper window in carefully scaled relation.

Several examples are shown of American Colonial entrances definitely adapted from period precedent. One example illustrates an entrance designed in the style of what is known as the Greek Revival in American Colonial architecture. The graceful beauty of this simple entrance combines perfectly with the wide siding of the exterior, accentuating and correlating the carefully studied proportions of the exterior.

Another interesting American Colonial type of entrance is that which shows decided Pennsylvania Dutch influence, particularly characterized by the familiar overhanging "Germantown Hood." The high-backed panelled and carved wooden porch seats are characteristic of this style, as is the panelled door with its simple iron hardware. Note the connotation of invitation, hospitality and good taste.

Another very successful and popular style of American Colonial entrance, frankly adapted from houses of the Georgian period in England, carries out the circular portico motif in white painted wood and usually in composition with an iron railed balcony and shuttered or side-lighted window above. This type of entrance is used most effectively with face brick exteriors and for houses of semi-formal Georgian lines.

Another precedent of the Georgian era, but one clearly showing French influence on the architecture of that period is the type of hooded entrance illustrated herewith. The striped hood is of metal (copper or tin) and painted usually in gay colors. Such entrances are practically limited to use with houses having exterior walls of rough masonry, stone or stucco, particularly those in the architecture of which there are to be found French characteristics.

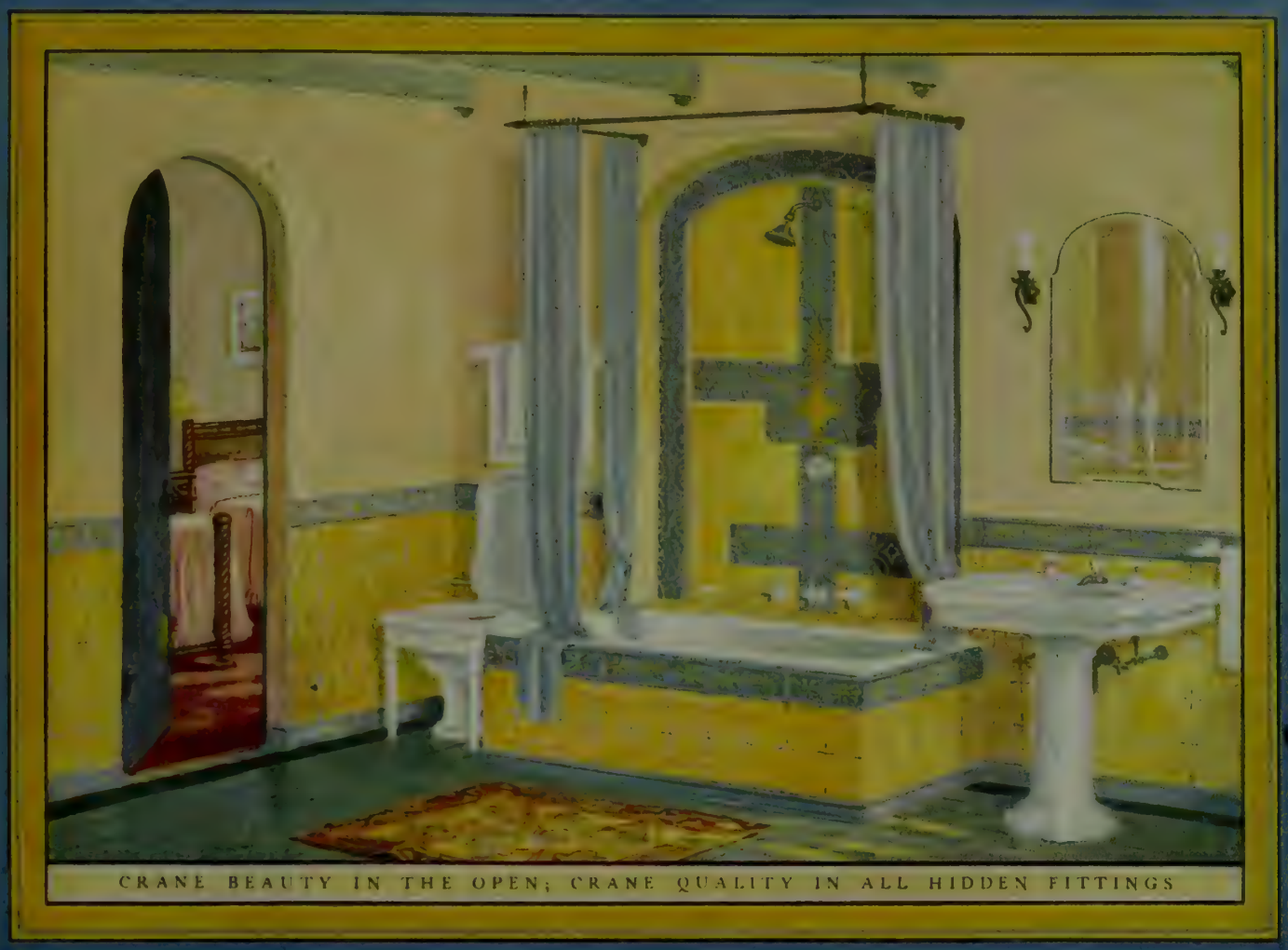
For houses of the Tudor and Elizabethan styles there are many beautiful types of entrances, having the character of the one illustrated. For brick and exposed timber houses such entrances are generally worked out in carved or cast stone details with stone facing and mouldings. Windows are often introduced with leaded glass as shown and doors are designed

(Continued on page 90)



Frank Forster, Architect

In the home of Gordon Stewart the entrance is of American Colonial showing Pennsylvania Dutch influence in the overhanging Germantown hood and in the details of woodwork and hardware



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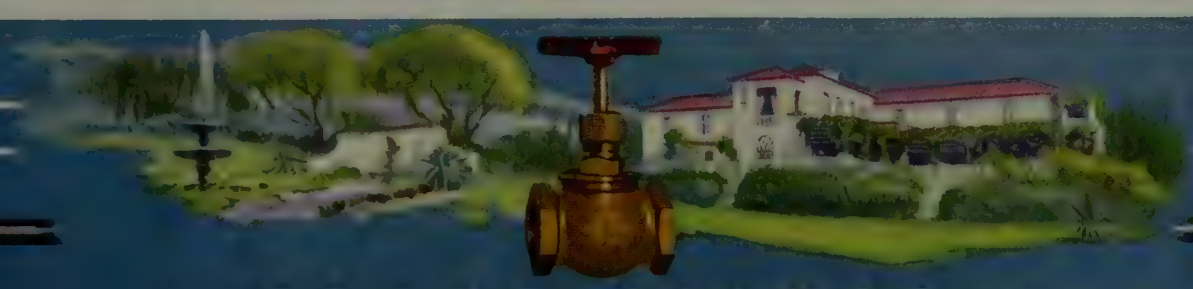
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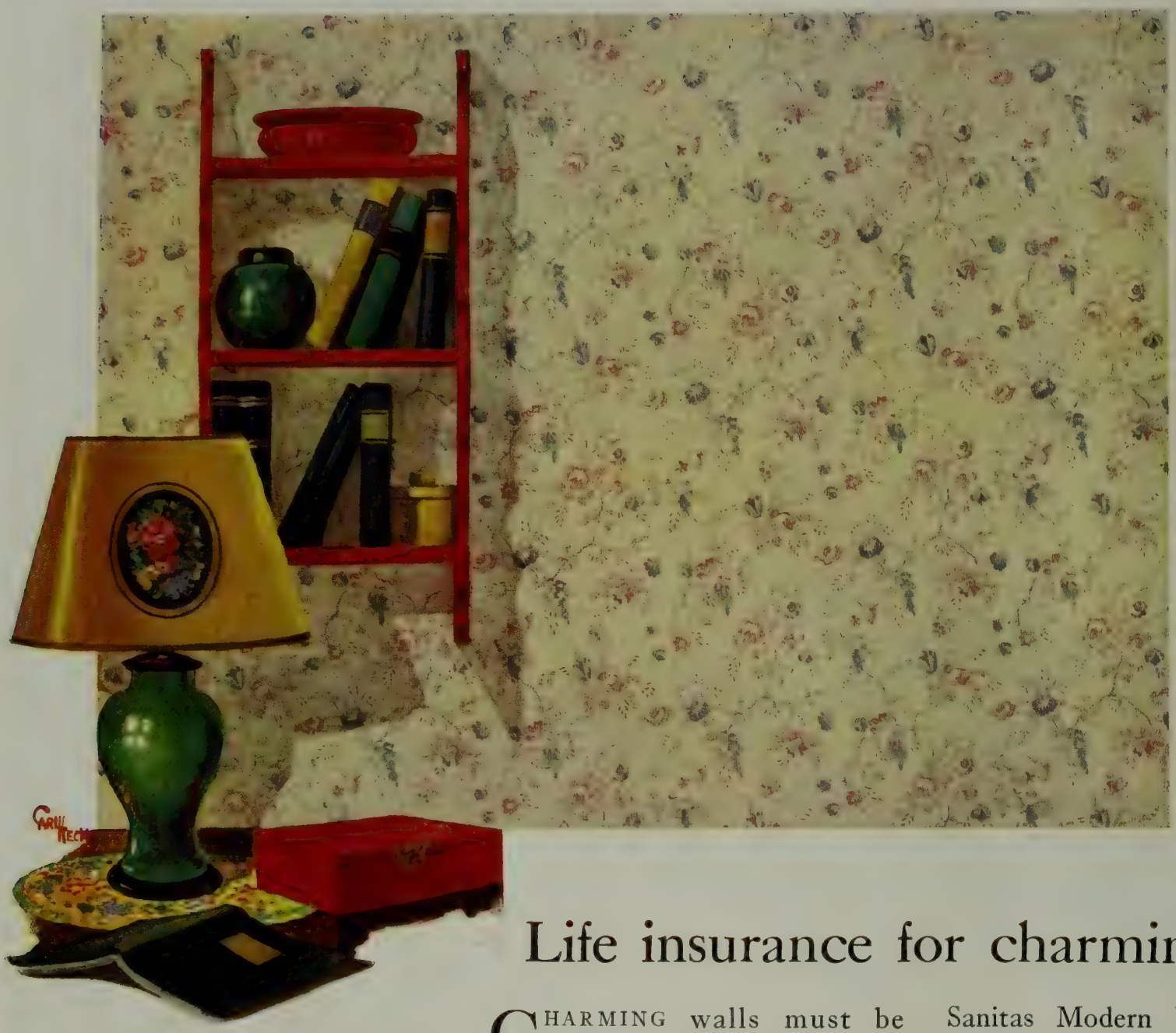
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The Entrance to Your Home

(Continued from page 88)

with metal grille ornamentation. A definite part of such entrance design is the relation of the doorway and the window above, usually of the oriel type shown.

It is interesting to note that most so-called Tudor entrances are really of the later Elizabethan type, representing a distinct refinement of the cruder styles of the Tudor era in England. The oriel window, for instance, is distinctly of Elizabethan precedent, as is the refinement of details in the stone and metal work.

While the foregoing examples of entrances are all developed under period precedent, it may be noted that for various reasons of harmony or economy architects often depart considerably from precedent both in materials and design, achieving sometimes unusually successful results in what might be termed the freedom of modern domestic architecture. Again, an architect will very successfully develop an entrance design of a style utterly foreign to the general architecture of the building, but with entirely pleasing results. As an example there is illustrated with this article a house of English Cottage type, having an exterior of heavily textured stucco and steeply pitched roofs of random slate. The entrance, however, is in excellent Spanish detail with studded doors —an unexpected and highly effective contrast.

Another example of permissible deviation from technical adherence to period precedent is the simple and economical type of entrance illustrated for an American Colonial house in which definite Georgian and French characteristics are introduced in perfect combination with an exterior of painted shingles.

The plan of the entrance is a matter which should receive very careful study, because it may well influence the entire plan and architecture of the building. The approach must first be considered, whether or not a large porch is desired and the logic of its introduction in the particular architectural scheme desired. In many architectural styles the large built-on porch is not permissible, its function being met by the open cement, tile or stone flagged terrace over which awnings sometimes may be erected.

The plan of the entrance may include a vestibule built in an extension or recessed and the front doors may open directly into a foyer, great hall, or living room. It is important also for the owner to decide the desired width of the entrance door and the provisions for natural lighting. Many otherwise interesting entrances are subdued by darkness of the interior.

The materials and equipment used for the construction of entrances should be given careful thought from the viewpoints not only of appearance but of maintenance and replacement costs. Cheap masonry materials should never be used. While wood members are logical for many types of entrances there is the factor of repainting to be considered. The hardware used on doors must be not only consistent in appearance but mechanically good. Hinges on which heavy and constantly swinging doors are hung should preferably be of the ball-bearing type. Entrance, porch and terrace floors will preferably be of masonry materials to stand up under the wear and tear of use and the elements and to eliminate constant cleaning.

It must be realized that the achievement of attractive entrances is not necessarily an indication of great expense. Many manufacturers have contributed to the solution of this problem in various ways. For entrance doors there are available in stock patterns almost any desired architectural style, delivered on the job ready for finishing. At least two manufacturers are ready to furnish complete American Colonial and other types of wooden entrances. The leading hardware manufacturers have developed beautiful designs in ornamental door hardware suitable for every period style of American domestic architecture. Portland cement products can be used in many ways in the construction of entrances including cast stone units, stucco facings and cement tile in any color. Dutch Colonial benches, cast stone seats and many other types of entrance furniture are available in good stock designs.

This discussion would not be complete without pointing out some of the interesting possibilities of well-directed planting around the entrance. Advice on landscaping should be sought, and the architect too will have good ideas on this question. Aside from its natural attractiveness, proper planting offers the following functions in relation to entrance design: accentuation of the entrance location; softening of stiff structural lines and angles; reduction of expensive ornamentation; and the provision of naturally screened privacy where desired.

Just as a proof of the importance of this problem of the entrance, study a few houses which you dislike and with this thought in mind you will find often that the entrance is primarily at fault. Turn then to the houses you like and see if the entrance does not contribute in an unusual degree to your pleasant impression. This will be at once a practical basis for developing the correct approach to your own problem and a justification of the analysis presented in this article.

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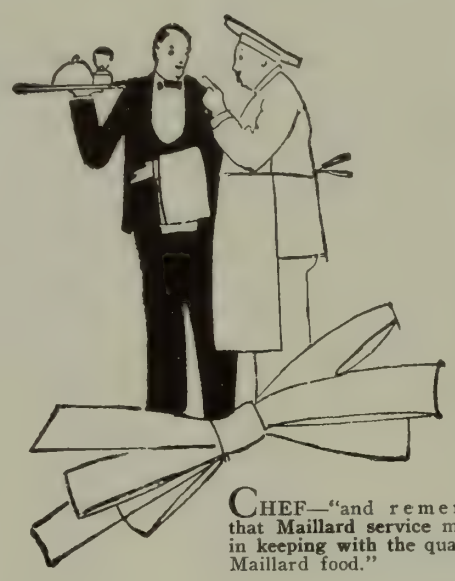
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(Continued from page 64)

state of hopeless poverty that chains the Boyle family to the drab prison of a tiny two-room tenement, then the meager *richesse* of a reported legacy, and finally the ludicrously futile ruin that crashes down on this unhappy family when the legacy is discovered to be non-existent, are rendered with extraordinary insight and honesty. But it does not seem to have occurred to O'Casey that his play could have been equally tragic without having Bentham, the school-teacher, rob the Boyles of their legacy by a treacherous interpretation of the will, or to have him gratuitously seduce Mary, the daughter, as well. The capture of Johnny Boyle, the son of the family, killed by the "irregular" Irish forces for betraying a comrade, is the only powerful dramatic moment in the play for which, by the use of suspense through the obscure petulances and brooding fears of this character who has lost an arm in the Irish civil war, one is apprehensively prepared. For the actual dramatic arrangement of this contemporary Irish fable, with all its creative wealth, sags from a lack of design. The episodes are crudely and outwardly related one to the other, and separated by long stretches of motionless dialogue. This dialogue has a rich, pricelessly flavored humor, but it is poorly placed and jams the movement of the play, O'Casey's hurling of huge chunks of comedy and burlesqueries into the action chokes the dramatic fire.

However, these very same obtrusive patches of dialogue are beacon lights in the current dramatic darkness. There are, for example, the sagely stupid conversations between the shiftless, lazy, ruddy and grandiloquent braggart of a peacock, "Captain" Boyle, and his even more worthless crony, "Joxer" Daly. "Captain" because of a brief trip as a seasick seaman on a barge, Boyle is the topical playboy of Dublin. It is he who is the heavy strutting nemesis of his family, the charming, drunken, good-for-nothing human animal, ignorantly stuffed with uncomprehended husks of erudition, variable political catchwords, dogmatic moralities, and bloated with dreggish distempers of stout. O'Casey is at his best when he lets us listen to this useless pair. Their discussion of "What is the stars?" and "What is the moon?" provides the richest amusement the theatre has vouchsafed this season. Save for a tendency to be a little too deliberate, Augustin Duncan's painting of this "Paycock" was sure and simple.

The peacocks, however, who squirmed under the savage scrutiny of our own American dramatists were the devil-scourging religious medicine-men of our fundamentalist hinterland. The newspaper critics would have it that such plays as "Bride of the Lamb" (Greenwich Village Theatre) and "Devils" (Maxine Elliott Theatre) are dramatic mushrooms sprung up in our cultural soil overnight. But they are the inevitable fruit of the cleansing barrage of H. L. Mencken's verbal artillery, and the almost Baedeker-like pioneer work of such men as O'Neill, Dreiser, Sherwood Anderson and Edgar Lee Masters who have ploughed the stony face of our self-conscious civilization and have uprooted the devils which have kept us in darkness.

In his "Devils" Daniel Rubin only confirms what these pioneers found. Unrelentingly and with a heavy dose of melodrama he reveals how dark a small, isolated Mississippi community, buried in the waste lands of the South far from the vibrant current of the modern world that whirls past even the meanest hamlets on shining rails, can be when it is led by a fanatical preacher who looks upon life as evil, and, at best, a battleground against the "devils" in men. It is this dry, tight, joyless world, worshipping the old actual Devil of Eden, preoccupied with the heartbreaking, devastating sport of the boll-weevil in life-sustaining cotton fields, with its back-broken housewives spiritually scorched by the drouth of loveless lives and men who are raging furnaces of repression, which crushes the dumb Cinderella it suspects of having committed the act of love. Though some passages in "Devils" were powerfully effective, hatred rather than pity animates the writing, and so the minister and the brutal farmer, who are the spiritual and physical tyrants of their world, are melodramatic villains rather than actual ones.

It is this same over-stressing of the tragic note which weakens William Hurlbut's otherwise forthright "Bride of the Lamb." In his tale of the frenzied, thirsty adoration that a big, brawny, ignorant revivalists inspires in a love-hungry housewife, Mr. Hurlbut unravels, if you accept elementary psycho-analysis, the erotic origins of the origiastic chases of religious revivals in the American Middle-West. But the curious adolescent solemnity which seems to seize American playwrights when they tackle what is known as a deep problem, and the obscurities of a too great preoccupation with superfluous, mostly exploded psycho-analytic symbols, prevents this play from being the first-rate piece of work it might have been.

(Continued on page 94)



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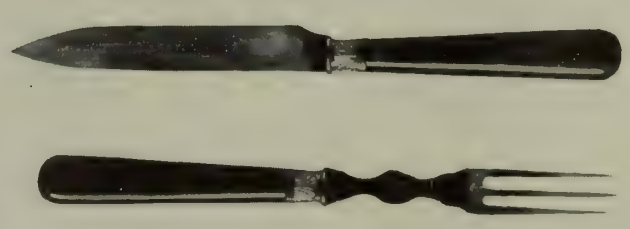
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Paycocks Under the Moon—Including the Scandinavian

(Continued from page 92)

Mr. Hurlbut's irony is generally restrained, and his observation dishearteningly illuminating. The spiritual stench of the hidebound prison of the fear-thy-neighbor-as-thyself community; the delusive fervors of exhibitionist preachers ordained by themselves to spread an uncomprehended Word of God and the working up of their sexually starved fellows with appetizing allusions only to their lusts; the effect such physical preaching has on a little girl's defective nerves and a community of inhibited women are pointedly unfolded by Mr. Hurlbut. It is a pity, therefore, that Mr. Hurlbut found it necessary to become a moralist, as well as a propagandist, by causing his heroine to poison her husband after she feverishly reasons that only with that hated hulk out of the way will she be free to marry the departing revivalist, whom she has already seduced. For it is this dull woman's overwhelming gust of passion, fanned by a week of thundering exhortations and frothing excorcisms into a roaring volcano of maddening desire, which sweeps the ex-vaudevillian, itinerant revivalist into her arms.

The steps leading up to this frenzied embrace were brilliantly enacted by Alice Brady. Through her acting Miss Brady was able to suggest the oppressive monotony of a small-town's Sunday (and Monday). A normal love hunger become twisted, the insatiable desire to worship a man-god. The breathless shriek which follows the breakdown of the radiantly healthy revivalist's resistance vibrates with poisonous torments and despairs chokingly repressed thirsting for abasement, release and a vengeful adoration. But Mr. Hurlbut was not content to drop his curtain on so simple a tragedy as the departure of the revivalist, with the woman facing the hell of an unslakable thirst for love. That certainly would have been high comedy, awakening such wry, uncomfortable laughter as to satisfy any moralist or futilitarian. Instead he hitched on a ridiculous travesty in which his heroine becomes actually mad when a deserted wife of the revivalist's youth turns up. Mr. Hurlbut dresses Miss Brady up with a wreath, gives her a verse or two to hum, and a modern Ophelia, mad for love of the Hamlet-revivalist, is supposed to emerge. But it is a halting, tongue-tied dance of death, for Mr. Hurlbut's poetic imagination is not equal to his Shakespearean symbology.

Without symbols and prosy high-signs, however, the great "Dance of Death" of the season was communicated by a dancer, Angna Enters, at the Charles Hopkins Theatre. To the shuddering rustle of a heavily pleated satin black dress, and the throbbing silence of a thrilled audience, for she danced without music, our greatest mime danced of the beautiful terror of life. Through her body flowed the deathly angularity one finds in Dürer's woodcuts, the rich austerity of their men and women frayed ever so slightly with portents of approaching black plagues. But the dance itself had no relation to that brooding medieval world, it was out of the life of a particular woman of our own or any time.

The dancer's movements are a processional of that woman's memories of the spiritual and physical births and deaths life has eaten into her consciousness. Her knees speak of the weariness of retracing ancient roads to the small, familiar ecstacies. Over her face, which dances in a cumulative, evocative counterpoint to long arms gradually pulled into a hypnotic darkness, steal shivering recollections of childhood terrors suffered in the face of a vast, cruel world, the first disillusioning deaths of love, and then triumphantly a rigid reflection of the irresistible glamor which the dark unknown holds. The lustre of death begins to dance in the eyes tired of life, its intolerable circle of carousel wonders. Life, still undefeated, tugs at the body, but the entranced feet and the taut, seeking arms, the white entranced face, are drawn, with a silent shudder, into the darkness. All this, or none of it, may have been in this particular dance. I know merely that the defining words, dancing and pantomime, do not define the marvelous thing Miss Enters does. She is the only artist on our stage who has the courage to consider dancing and pantomime independent arts, dispensing as she does with literature and music. I myself am not convinced that they are arts. But I am convinced that Angna Enters has illustrated, in her three concerts of the present season, that dancing can be an art if the dancer happens to be a creative artist.

An amusing evening is provided by the Theatre Guild with its "The Chief Thing" by Nicholas Evreinoff, the Russian father of monodrama. In this play, however, M. Evreinoff does not resort to monodrama, which is a theatrical presentation of the characters and settings of a play as seen through the principal character's mind. What he offers is an excessively sweet combination of the Pirandello technique and the spurious mysticisms of a "The Passing of the Third Floor Back." The central character is a Paraklete, one who like the spirit pre-

(Continued on page 101)



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The Crest of the Wave in the Art Galleries

(Continued from page 63)

same level. Thus the level of talent was higher at the Whitney gathering, but the level at the Independent free-for-all was rather low.

The most distinctive works at the Whitney show were provided by the younger artists, and not by the artists who have arrived. In fact, the latter, such as Louis Bouche, H. E. Schnakenberg, Charles Sheeler and Jerome Myers, contributed some very second-rate specimens of painting. The interesting paintings were provided by Henry McFee, Andrew Dasburg Glenn Coleman, Leon Hartl, Jan Matulka, Arthur E. Cederquist, Ernest Fiene, Harry Hering, Frank London and Dorothy Varian.

I must be as brief and as literal in recounting my preferences at the Independent show, with its more than a thousand of paintings. Especially noteworthy were the "Voyage" by Edward Nagel, the "New York" by Bertram Hartman, "Autumn Still Life" by Ernest Fiene, "New York" and a water color by A. B. Walkowitz. Japanese painters were very much in evidence, the humor of American life, especially its city phases, was what seemed to interest them and to cause most of their laughter. But, save in the instance of Bumpei Usui, whose "Summer Evening" was truly amusing, it was difficult to share their laughter. The "Processional" of Eitaro Ishagiki, was a typical crude, uninspired version in paint of the jerky, garish, metallic din which is the pulsating tempo and broken rhythm of American life, but Bumpei Usui, in rendering a Bohemian roof-top party which disturbs and horrifies several peeping spinsters, is less derivative.

Of course, Yasuo Kuniyoshi, at the Daniel Galleries, is the most interesting of the Japanese painters working among us. I find his humor trying and somewhat patterned—it is humor predicated on one joke—but his round women who taper off at the most surprising places, and his sly textures, are extremely distinctive. The same elastic word can be applied to the works of the modern Japanese masters, exhibited at the Jan Kleycamp Galleries, though they are more conservative in their aesthetic affiliations. Their work is primarily decorative and unmistakably Japanese from the cute pup of Seiho to the feline ferocity of Suishio's "Tiger King" and the quaint repose of Kinsei's "Miss Innocence."

The work of Waldo Peirce, at the Wildenstein Galleries, stems from Matisse and cold New England, and, is, on the whole, a jolly Latin quarter bonfire of pink Tunisian breakfasts and reserved, almost genteel New England silences. Margaret Sargent exhibited some pleasant water colors at the Kraushaar Galleries; and Marjorie Phillips a group of curiously charming paintings of canal shanties, winter farms and archery matches at the Durand-Ruel Galleries. Horatio Walker was represented by a group of odorously bucolic landscapes and swine, calves and fowl at the Ferrargil Galleries, which also had an interesting exhibition of modern American glass, the work of Frederic Conder at the Steuben division of the Corning Glass Works. William H. Cotton's pastels of famous authors, at the Ehrich Galleries, were generally amusing cartoons with satirical captions in the Max Beerbohm tradition rather than manner. Solid and rather literal paintings of famous French cathedrals by Pieter Van Veen were exhibited at the Milch Galleries.

The first section of the Carnegie Institute's International exhibition which opened at the Grand Central Galleries, just as this chronicle was being concluded, revealed America represented by the artists considered (roughly) in my discussion of the National Academy. Poland, Russia, Italy, Germany and Spain were also represented, but the Spanish section was the most interesting with a strongly painted "Castilian Shepherd" by Zuloaga; a fine "Mother and Child" by Picasso, and the tapestries in paint by Anglada.

A Superb Replica of Historic Tudor Type

(Continued from page 47)

Jacobean manors, such, for example, as the battlemented parapets, the moulded and pierced barge boards, the string courses and, in particular, the extremely pleasing effect lent by the chimneys, octagonal in form, of amazingly interesting pattern. The diversity of this feature and its decorative quality goes far to lend the design beauty and character.

Finally, although perhaps the most vital point in the first impression one gets of Bonniecrest, is the age-old coloring, the mellow tones of the weathered stonework, the subdued harmony of the diapered brick, the rich feeling of the weathered oak doors and trim, for to approximate not only the traditionary lines but the soft harmonies that time alone brings, was Mr. Pope's aim, and these with the clinging ivy and woodbine, are the highlights in a composition that finds its likeness only among the relics of England's historic past.





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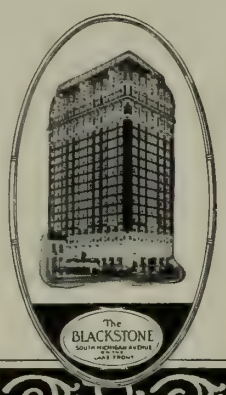
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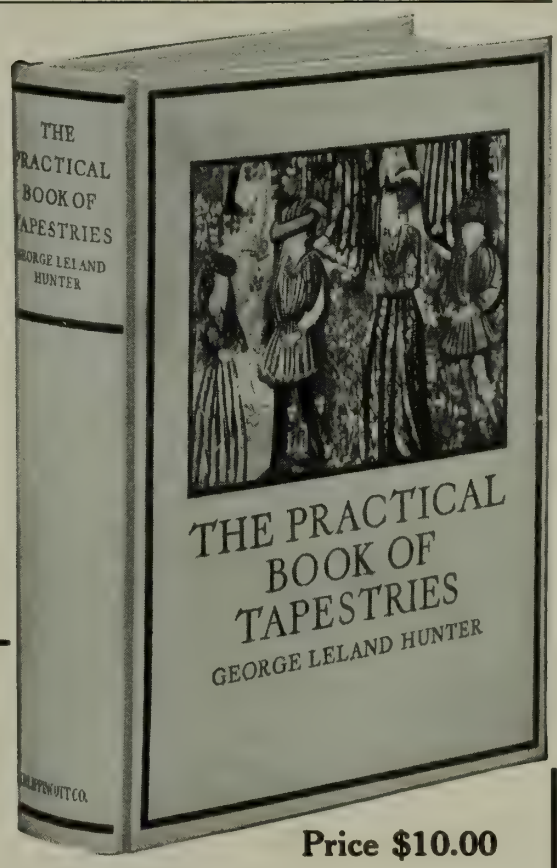
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Correct Refrigeration in the Modern Home

(Continued from page 74)

heat that changes them into gases is so great that the process is often quite dramatic and puzzling to watch. A jet of carbonic acid absorbs the heat from the surrounding air with such tremendous speed that the heat does not seem to be able to get there fast enough to supply the demand, for the jet is frozen into fine snow.

A kettle of liquid air can absorb enough heat from a cake of ice to boil away into gas. In other words, there are certain substances which under the normal conditions of things about us are naturally gases and not liquids, and if they are in the liquid stage they grab all the heat they can from around them to boil back into a gas again.

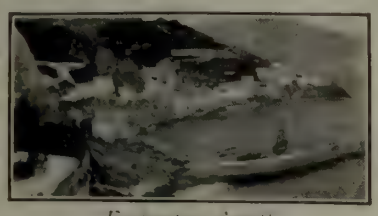
Ammonia gas, carbon dioxide and sulphur dioxide gas are these substances that we can use this way in mechanical refrigeration. When these gases are changed into liquid and allowed to flow through pipes inside of an insulated refrigerator, they absorb heat from the air of the refrigerator through the walls of the pipes and boil back into a gaseous state again. The problem for the inventor of the refrigerating machine was to find some way to catch these gases and get them into liquid form again so that they would be used not once, but many times.

Now we know that the pressure under which a liquid is placed changes its boiling point. For example water will boil at the top of Mount Blanc at a temperature 27° cooler than at the base of the mountain, because the pressure of the air at the bottom is greater. If liquid ammonia is kept under a great pressure, it will not boil into a gas at the ordinary temperature that it does when under the low pressure of the atmosphere in which we live. All refrigerating machines then, have the liquified gas stored under pressure in one part of the machine, so that it will not boil away. When the machine is in operation, there is an expansion valve through which the liquid gas is permitted to pass as it enters the pipes that go through the refrigerator. This valve allows the liquid to escape from the high pressure and come into the low pressure of the atmosphere. Immediately the boiling point of the liquid is lowered and the process of absorbing heat begins and the liquid changes back to gas.

But as we said the problem is to get the gas into a liquid. Today it is a comparatively simple matter. A pump, operated by an electric motor compresses the gas that has gone through the pipes in the refrigerator up to a high pressure, and now the atoms of gas that have been bouncing around freely under the 15 pounds pressure of the atmosphere, are compressed together more compactly. They have less room to bounce around in and so their movements are accelerated. As soon as we increase the movement of the atoms, we increase the concentration of heat energy and the temperature rises and heat begins to escape, as it goes to a higher level than the surrounding air. We all have noticed this when we have observed how hot the cylinder walls of an air pump get when we pump up the tires of an automobile. If this gas, under the high compression, is now run through pipes from which this excessive heat is taken away by radiation into the air or into running water, the energy of the bouncing atoms will be lowered, and the attractive force between them will pull them together into a liquid. In any refrigerating machine, there are coils of pipes through which the gas is liquified as the excess heat is given off. This is called the condenser. In one household machine these pipes surround the machinery and are air cooled. Another uses pipes that are cooled by running water. Still another has no pipes at all, but a "dumb-bell" rotor on the outside of which are radiator fins which cool the gas inside to liquid, as the rotor is turned rapidly by a motor and the air takes the heat from the radiator surface as effectively as if a current of air were blowing over it.

Thus in any refrigerating machine there will be four important parts: (1) a coil of pipes in which the liquid gas is permitted to boil away and absorb heat, (2) a compressor, operated by an electric motor, to put the gas under pressure, (3) a coil of pipes or condenser where the excess heat in the compressed gas is removed and it turns back to liquid (4), an expansion valve through which this liquid gas is permitted to flow from the high pressure into low pressure of the refrigerating coils and boil away.

Those machines adapted to the small refrigerator in the house use sulphur dioxide, for it is a harmless, non-explosive and non-flammable gas which does not need a great deal of compression to liquefy it easily. One commercial machine sends the liquid gas directly into coils placed in the refrigerator, and cools the compressed gas by water. Another chills brine with the refrigerating coils and then circulates this cold brine (6° F.) through coils in the refrigerator. The method of cooling the compressed gas in this particular make is to pass it through a coil of pipes exposed to the air. Thermostatic valves are used to control the operation of all refrigerators so that a uniform temperature of about 40° F. is maintained.



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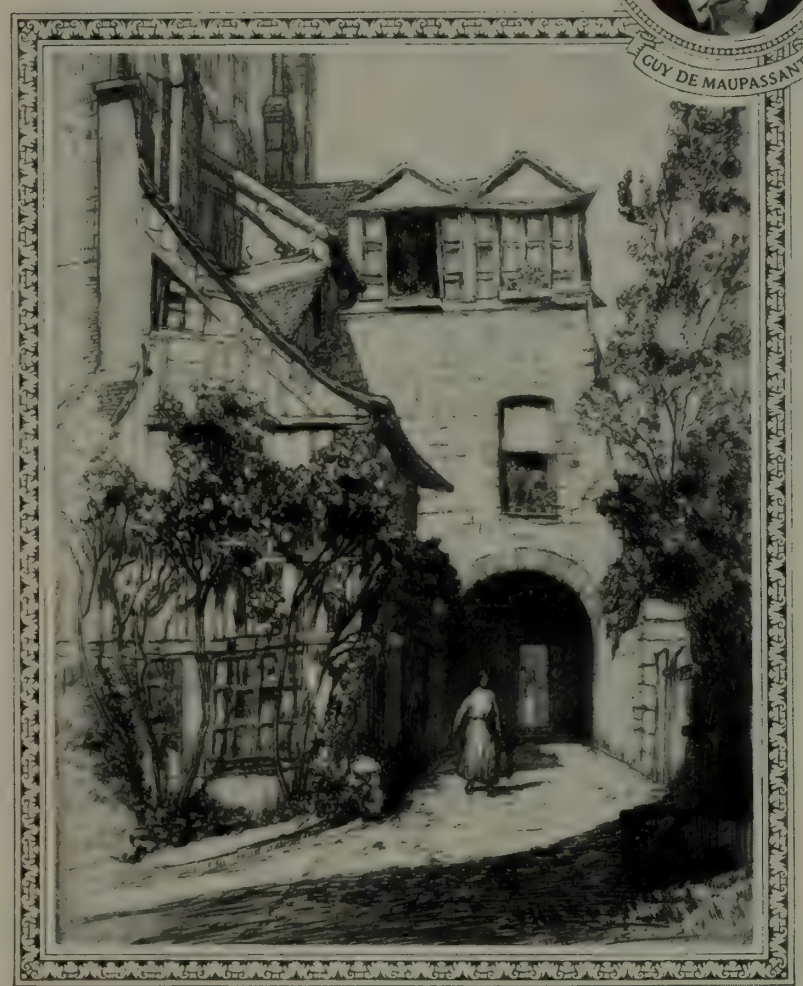
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(Continued from page 59)

well to be desired for country house breakfast and luncheon tables. Lovely in their crude modeling, they suggest a certain informality and unusual charm in their many native decorations that run the gamut of brilliant color.

Certain patterns of chintz suggest quite definitely their use, as is shown in the window treatment of the country house illustrated. Here the lambrequin effect of drapery in the pattern forms a natural valance, when cut out, giving the effect of box plaits, and yet is merely the printed design, which is equally effective when centered as a chair covering. The border on the plain prune-colored linen draperies, on the other hand showing but a part of the pattern, is quite as attractive.

While the French Quimper pottery has now much popularity through years of use, the Italian potteries which offer a greater variety of design and choice of color are now much in demand. This is also true of the Spanish peasant pottery with its characteristic treatment of animal and flower patterns and most naïve technique.



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Photo by Drix Duryea

Corner of a living-room in a country house made summer-like by prune colored chintz combined with plain prune linen. Of course the chintz has other colors, a queer blue, green and rose. The valance of the curtains is new and interesting and is repeated as a decoration on the chintz covered chair. Courtesy of Abraham & Straus

Paycocks Under the Moon

(Continued from page 94)

dicted by John, feels called upon to console those whose will to live has been killed by disillusionment with life. M. Evreinoff's theme is rather simple. It is to have the Paraklete, who is a great actor if McKay Morris isn't, hire three actors from a provincial Russian stock company with the idea of having them provide the illusion which will make life again bearable to a specific group of such dissillusioned ones. I have not the impudence to preach the obvious sermon of this theatrical text. The manner in which M. Evreinoff attacks this theme is not without humor, and a certain sadness. The pretty actress—M. Evreinoff's and not the wooden lady engaged by the Theatre Guild—prevents the young student's suicide, and the homely stenographer's loneliness is turned into glowing happiness by the handsome actor. But when the end of the play must come, and the actors who awakened hopes and illusions in this boarding house are finished with their engagement on the stage of life, then Evreinoff asks you to choose your own ending, happy or tragic, and tries evasively to ring down the curtain on a harlequinade. Esther Mitchell, as the melancholy stenographer, brought to her part even more than Evreinoff asked, giving a sensitive performance. Estelle Winwood was herself as the actress-slavey, and good work was done by Helen Westley, Dwight Frye, and Edward G. Robinson. The production as a whole was well staged, with characteristic settings by Soudeikine.

That Franz Werfel is a gifted writer, previous work of his, such as "The Goat Song," has more than indicated, but the turgid affair called "Schweiger" (Mansfield Theatre) is the result of one of his weaker moments. First of all, much of the obscurity is due to a worrying of the problem of Pan-Germanism, which only Germans, or those familiar with its anti-Semitic theology, could properly appreciate. Then the hero is of a type common enough in Dostoevsky, Wedekind or Strindberg, a creature of messianic potency having an invisible and omniscient hold on his fellows, but unknown in our local, objective world. The result is that the tortured mysticism of such a one as Franz Schweiger are neither understandable or palatable to an American audience. But even those who would appreciate him are not helped by Werfel, certainly not by Jacob Ben-Ami who chews the part of Schweiger. Here is a man who once, as a school teacher, was possessed, and madly fired off a gun at playing school children. This demoniac tendency is cured by a certain Pan-German scientist who seals Schweiger's memory of his crime, and releases him to begin life under a new name. When the play opens Schweiger is a watchmaker, greatly reverenced in the little German town where he works. His Socialist neighbors wish to capitalize his hold on the community and ask him to stand for Parliament. When the Pan-German scientist learns that Schweiger is to lead what to the former is the anti-Nordic forces, he unseals Schweiger's memory. But not the realization of this crime, for he is healed, causes his second and final downfall but the departure of his wife, who had lived with him in ignorance of his past, but learning from the doctor of his crime has done away with the child in her body about to be born. The most dramatic moments in the play are when Schweiger, tormented and seeking expiation for his crime, rushes out and rescues a group of children from a burning picnic ship, and when he resists the tendency to shoot through a window at those same rescued children parading in his honor and then jumps to the street below. Ann Harding plays the wife, and a good bit of acting is contributed by Edward Van Sloan, as the scientist.

"The Moon Is a Gong" by John Dos Passos, at the Cherry Lane Theatre, was a hodge podge of the same skyscraping expressionism that John Lawson utilized so much better in his "processional." Mr. Dos Passos unsuccessfully attempted to piece together the same phases of modern emotional unrest, with which Mr. Lawson was preoccupied in his "Nirvana" with the addition of some jazz music. He failed, I believe, because his attitude toward jazz, and what is called our jazzed-up life, is literary. That is, he sees it only as a raucous gong upon which to strike some of his own poetic notes which are to fuse all the sounds into a dramatic expression of our period. But what we really see is a laborious, unfunny travesty on the hypocrisies of a funeral, and what we hear is some very adolescent wisdom concerning the physical facets of love. The use of the burlesque, vaudeville, musical comedy and cabaret patterns and humorous devices is inevitable in painting a picture of our contemporary American disquiet, but there must be some understanding of the sources of those jarring humors. All one feels is that Mr. Dos Passos is thrilled by this world, and that he is able to pluck a pretty image from its garish dazzle now and then. But one never feels in this work that he has any identity with this world. One passage delivered by an old telescope man on a street corner describing New York is a brilliant passage of writing.

French Furniture in Modern Interiors

ONE of the basic reasons why French furniture is at home in the modern interior is found in the simple fact that it was designed and made in what was and is an essentially modern spirit, and to meet the tastes and demands of a life that was not by any means different from ours of today.

The *bergere,* that broad, deep-seated chair, is as seductively comfortable as it was when the fair ladies of the court of Louis XV sat in it with pannier skirt and tall, powdered coiffure. And it is as beautiful to look at as it was in the day when the latest creation of the cabinet-maker of the period was amazingly new and thrilling.

The small tables, the gueridons, the consoles—do they not combine intimate usefulness with infinite beauty of design and finesse of workmanship, as humanly today as they *have ever since* the first half of the 18th century in France? The various types of escritoires and bureaux of the periods Louis XV and Louis XVI have not been excelled in the years since those colorful ones in France. As to the chaise-longue, there is something about its very personality that makes the woman who appreciates furniture feel that it was designed expressly for her. Few, indeed, are the pieces of furniture found in any of the great periods of French design that do not have a definite and intimate place in the modern American interior.

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WRITE FOR BOOKLET

G.E. Billingsley
Manager



In the Office

IT seems absurd to characterize a June magazine as any particular number. If it fulfills its purpose, it will inevitably suggest the season in which it appears—the most enchanting, in this case, of the whole year. A June number, no matter what it is called, should make one long for the country or glad that one is there. It should bring visions of country houses and memories of lovely gardens; it should be practical enough to help one realize an ideal of summer beauty in a house and it should, especially in the cover, bring one very close to the intoxication of color that one associates with fresh summer flowers, with birds on the wing, with summer fittings and furnishings.

So we do not intend to call this June number anything in particular, but we do hope to freight it with all the beauty and delight we associate with that most delectable of summer months.

Of course, we shall talk about gardens and show some magnificent garden pictures, illustrations of some of the most fascinating gardens to be found in America or Europe—pictures of a regal Italian estate — photographed by that wizard of garden photography, Frances Benjamin Johnston —pictures of a picturesque little old English garden that surrounds the home of that famous writer Harriet Martineau, also made by Miss Johnston. A striking contrast indeed, these two gardens—one of the most magnificent in Italy and one of the most memorable in England. Apart from their beauty, our reason for presenting these two gardens is because we feel that the architectural features on the Italian estate are full of inspiration for the landscape architects who develop our own beautiful countrysides, and the fragrant little English garden might be repeated with delight and satisfaction anywhere back on the Atlantic coast with but few variations in shrubs and vines.

We shall show a most sumptuous Newport house done in the manner, and very *closely* in the manner, of the little Louis XVIth palaces. When I say "little," it is in comparison with places like Versailles and Fontainebleau. John Russell Pope is the architect of this house which he designed for Mr. and Mrs. Moses Taylor and Mrs. Taylor herself planned the beautiful garden and selected the rare French furniture and fittings which help to illustrate our article.

On a smaller scale, but no less delightful, is that beautifully rescued old Colonial house which Bradley Delehanty has made into a perfect modern home of supreme comfort and loveliness. There are illustrations of both the interior and exterior of this delightful place.

From California we have a graceful stucco dwelling designed by Harwood Hewitt which is largely at a first glance a succession of terraces that seem to wander over a lovely western hillside.

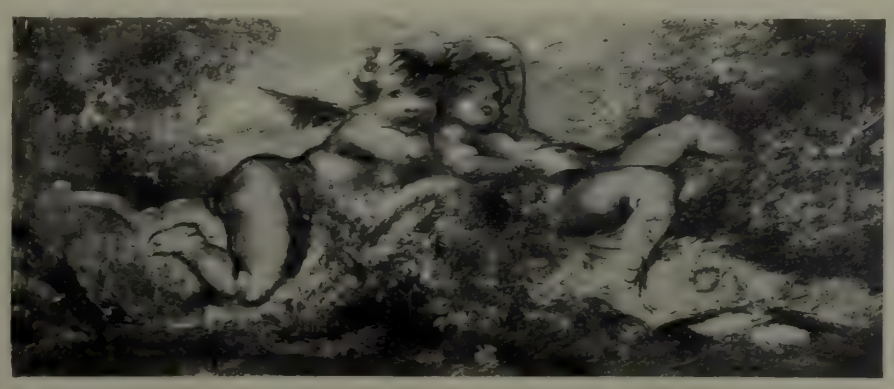
With the craze for pools in the gardens of country estates, we naturally present in our June number a group of the most lovely pools that have been built to ornament famous gardens. They are large and small, formal and informal and some of them showing appropriate planting around the border.

And we have a new idea for the placing of books—in an article called "The Book Room." Of course, this room could be called a library; but it is not quite the same thing, for in these book rooms we are showing from some well-known houses, all the bookcases are built in the walls. They are architectural and decorative features of a room, not just a lot of cupboards filled with books. And the rooms, too, are quite homey and delightful. Fascinating places in which to read the books, comfortable chairs, convenient tables, and lights in just the right spot—an article full of suggestions if you are building or doing over a room which will hold your books.

Mr. Stanley Taylor, who has written so interestingly this month on entrances for the home, will do a delightful and well-illustrated article on the beautiful stairway of the modern house. Among these stairways for every period of interior furnishing, you are bound to find your ideal for your future home.

There will be a fascinating article, too, on old silver and one on new glass. If you want interesting pieces of glass for your summer buffet, dining table, or to hold the flowers in the living-room, you must read this article, because some of the pieces shown are as interesting as the achievement of that great Frenchman, Lalique.

M. F. R.





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FAMOUS PAINTINGS

Peeps at Celebrated Masterpieces in the Leading Art Galleries of Europe

ONE picture in the Louvre, Paris, that always holds the admiration and wonder of visitors is the figure of "Mona Lisa," the woman with the inscrutable smile. Did Leonardo Da Vinci, the artist, entertain her with his humor as she posed? Or, was she thinking of her dear husband? She was his third wife! "Mona Lisa" was painted in 1504, mysteriously stolen in 1911, subsequently recovered in Italy. It is one of the greatest paintings and France's priceless treasure.

Marvelous Golden Tracery

In looking at Botticelli's inspired masterpiece, "The Madonna and Child," in the National Gallery, London, one is impressed by the youthfulness of the Madonna. The traditional belief is that she was fourteen or fifteen when the infant Jesus was born. Another striking feature is the wonderfully delicate mesh of the gold of her head-dress. It is fine almost beyond belief.

Female Figure Ideals

Rubens, celebrated painter of the Flemish school (1577-1640), never imagined that the overplump model he used in painting his masterpiece, "The Judgment of Paris," would come to be regarded as falling far short of the classic ideal of the female figure. But so it is to-day. A girl of sixteen, Rubens' second wife, was the model. In this great painting the delicate flesh tints of Minerva, Juno, and Venus are still vividly real against the deep shadows of the trees. This canvas hangs in the National Gallery, London.

Rembrandt's Masterpiece

"Syndics of the Cloth Merchants' Guild," the crowning glory of Rembrandt's work, hangs in the Rijks Museum, Amsterdam. The six men seem to live in the canvas—as if the painter had transformed them with one touch of magic into paint just when they were most interested in their work! All the portraits of the burghers are masterpieces, fresh as when painted and will continue to delight picture lovers as long as the canvas and pigments last.

Royal Love

That combination of imaginative power and craftsmanship—a perpetual joy to the art lover—is shown in the beautiful, colorful canvas, by Sir Edward Coley Burne-Jones, hanging in the Tate Gallery, London, "King Cophetua and the Beggar Maid," immortalized by Tennyson in the following lines:

As shines the moon in clouded skies,
She in her poor attire was seen.
One praised her ankles, one her eyes,
One her dark hair and lovesome mien.
So sweet a face, such angel grace
In all that land had never been.
Cophetua swore a royal oath:
"This beggar maid shall be my queen!"

Snubbed by Sweetheart

Any man who has ever been snubbed by the girl he loved when he waited to catch her glance as she passed can sympathize with the unhappy Dante, as "the glorious lady of his heart," Beatrice, sauntered by in Florence without even looking at him. This incident is pictured in that exquisite painting, "Dante and Beatrice," by Henry Holiday, in the Walker Art Gallery, Liverpool.

Corot's Inspiration

No wonder Corot copied Nature so vividly! To him a beautiful day was a subject of tender reverence. On the morning of his death in 1875 he whispered, "Dear God, how beautiful that is! The most lovely landscape I have ever seen!" His great painting, "The Fisherman's Hut," in the National Gallery, London, shows how a commonplace subject may be glorified.

Henner's Discovery

A celebrated nude is "A Naiad," in the Luxembourg, Paris, by Jean Jacques Henner, whose chief distinction as an artist lay in reviving the forgotten art of painting soft, velvety flesh. He gained this result by painting in the twilight hour when the landscape loses color, while the luminous flesh retains the light.

Greuze's Girls

The main forte of the great old master, Jean Baptiste Greuze, was painting young girls, of which his "The Listening Girl," in the Wallace Collection, London, is a conspicuous example. A striking type of innocence and voluptuous grace.

"My Mother" Ever Popular

Artists regard Whistler's popular masterpiece, "My Mother," with an almost sacred regard. This canvas hangs in the Luxembourg, Paris, but reproductions of it are on the walls of homes all over the world.

Monks' Friday Diet

Sadler's delightful study of monastic life, "Friday," in the Walker Art Gallery, Liverpool, shows a number of monks at table eating fish in lieu of the prohibited meat. Some of the monks are of the Order of St. Francis, in brown habits, others of St. Dominic, in black and white.

Picture Cost $120,000

One of the oldest great art works in the Louvre, Paris which cost the French Government $120,000 is "The Immaculate Conception of the Virgin," by Murillo (1618-1682). It is regarded as sublime.

Lure of the "Angelus"

Another noted masterpiece in the Louvre that attracts universal attention is "The Angelus," by Millet, showing the peasants in the field in their attitude of prayer as the soft vesper chimes peal in the church belfry in the village.

Male Figure Studies

H. S. Tuke, R. A., is best known for his sea and figure studies. One of his most popular works is "Ruby, Gold, and Malachite," in Guildhall Gallery, London. It is bright and pictures a river with a boat and several male nude figures. There is a superstition that posing in or near water brings an early death. But the three principal models in this picture grew up to be men of prominence in England.

A Masterpiece at 77!

Among master painters Titian was surpassed by none and challenged by Raphael alone. He was seventy-seven when he painted the wonderful nude, "Venus and Adonis," hanging in the National Gallery, London.

Artists' Color Tastes

Artists vary in taste as to colors as much as women do. Some like bright tints—reds and pinks and yellows. Others prefer somber shades—Rembrandt, for instance, as is shown by the celebrated painting of himself, in 1640, now in the National Gallery, London.

Leading Animal Painter

As a painter of animals J. M. Swan, R. A., has never been surpassed! His striking water color study of a lioness and cubs is in the Glasgow Art Gallery.

Crowd in a Masterpiece

In the magnificent, richly colored painting by Rubens, "The Abduction of the Sabine Women," a legendary history theme, hanging in the National Gallery, London, more than thirty persons, mostly women being seized, are pictured.

Show of Atmosphere

A beautiful landscape full of the majesty and peace of nature, also rich in glowing color, is "The River Bank," by Arnesby Brown, R. A., in the Guildhall Art Gallery, London. Some cattle are grazing by the river on a showery day. There is a noticeable effect of atmosphere. The skins of the animals glow in the sunshine of the misty air, while in the sky is a trace of rainbow.

Natural Born Artist

A man is sitting up in bed. He has been reading some old love letters. Raising his eyes he sees the specter of a girl dressed as a bride. He stretches his hands toward her. This is Millais' great painting, "Speak! Speak!" in the Tate Gallery, London. Millais took to drawing naturally. At six he drew soldiers. At the Academy schools he was so tiny he was placed on a stool to receive medals and prizes he won.

Girl Genius

Marie Bashkirtseff was a Russian girl and a genius. She was seventeen when she took up art. Her astonishing capacity for accomplishment was the wonder of her masters. She reproduced life as she saw it, finding in the streets of Paris and in its types a rich source of inspiration. She indicated in color as Zola expressed in words. When only 23 she produced a vigorous masterpiece, "The Meeting," a study of street urchins. At her death the following year the canvas was bought by the French Government and hung in the Luxumbourg, Paris.

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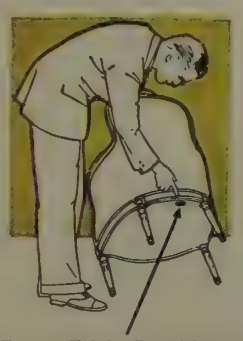
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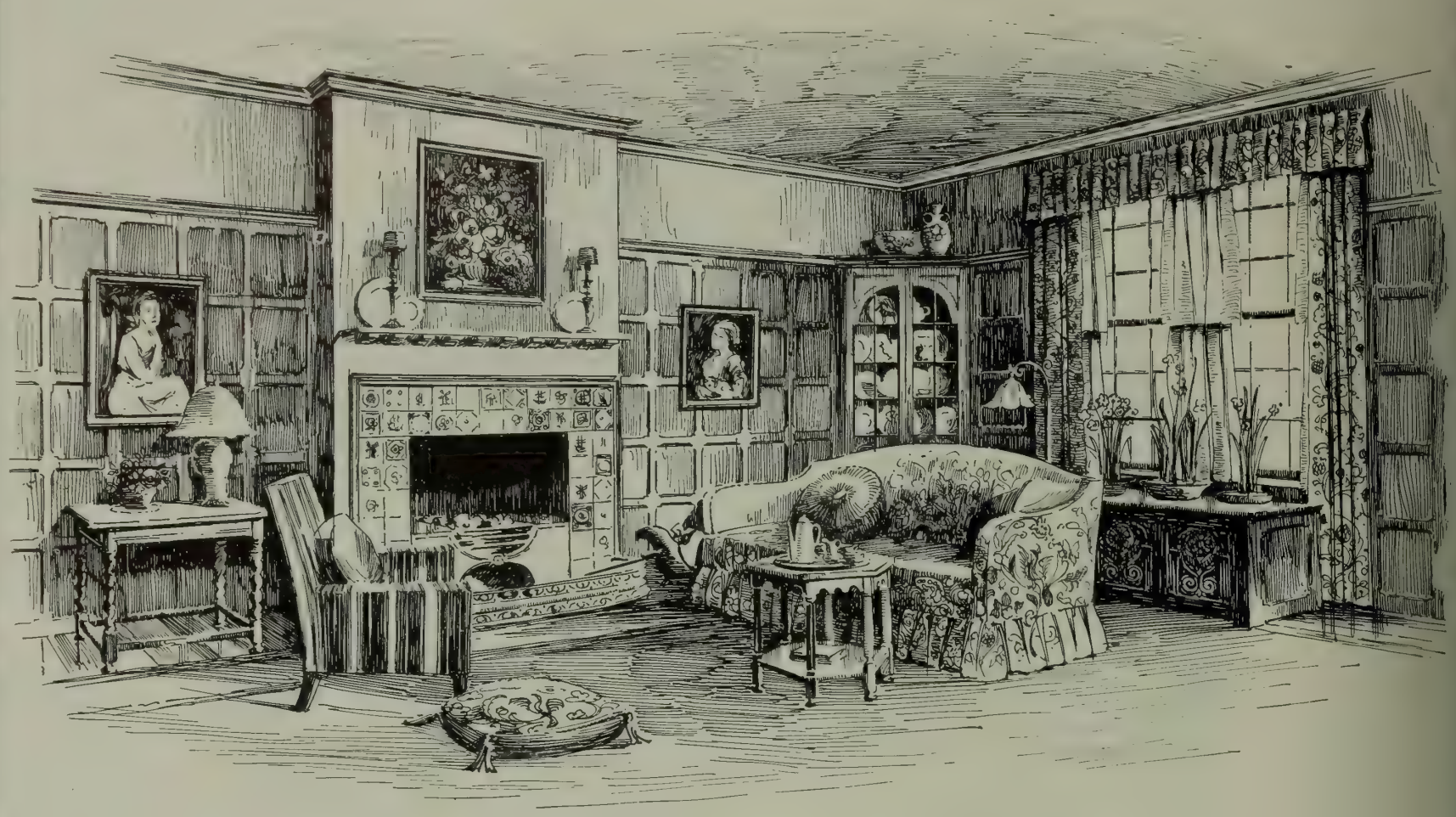
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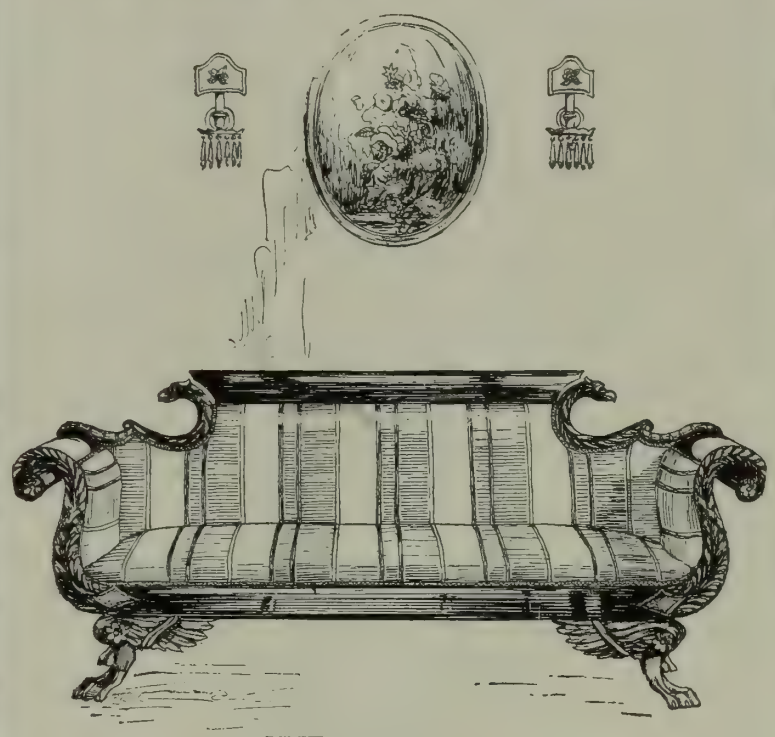
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After the Revolution, the new American nation turned eagerly to the art motives of its late Allies, the French. The Eagle Sofa above, shows French influence, and is one of the most interesting pieces of the period. This solid mahogany sofa is 6 feet long, and may be covered in a variety of suitable fabrics.

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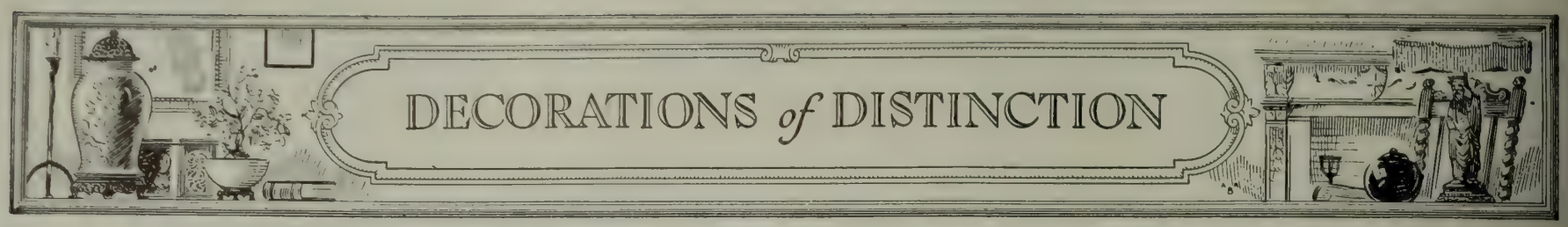
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TO plan a house in all its details, to buy furniture, floor and wall coverings and draperies, and with them create a charming summer setting is what interests the average woman, at this season. To further equip the garden, porch and terrace of her summer home and give it an alluring charm is what she desires and is made possible by the many interesting accessories now offered in the shops.

At the Milch Galleries there is a comprehensive collection of things decorative that lend just the touch required for the country interior. Among these the water colors by John Whorf, of street scenes and sea studies, painted in a characteristically compelling manner, alive with color, are particularly desirable for the living-room or library. Flower subjects from the brush of Abbott Graves, of an appealing loveliness that brings the very spirit of the garden within doors, are also here.

Small animal bronzes, in varied treatment, too, are shown that introduce the essentially modern handling of Heinz Werneke in his antelope, doe and lamb and his cleverly modelled dachshund, intended as a handle for a box, preferably a humidor. Mrs. Edith B. Parsons' terrier bookends and her new-born kid, with her rendering of the laughing "Turtle Baby," fountain figure, further contribute to the interest of the collection. Fountains depicting childhood in its most endearing phases are to be found in the subject illustrated and in the chubby figure of a child holding two fish, by Lucy Perkins Ripley.

At the Erkins Studios every kind of accessory for the garden or terrace is shown that lends a feeling of the old world to its surroundings. Notable among these are the Italian oil jars, of terra-cotta, glazed deep blue or green or in a natural finish. These may rest upon a wrought iron tripod or they may be used without, at the head of a garden stairway, top of a stone wall or bordering a stone coping of a pool. Old Italian strawberry jars, such as that illustrated, and which were originally used for growing strawberries are equally decorative. These may be filled with rich soil and planted in the apertures, with petunia seeds, or any vine or plant that will adapt itself to this kind of growth. The work of these studios in composition stone includes not only all types of garden furniture but mantels as well.

The 16 East 13th Street Antique Shop, as the name implies, has assembled an unusual collection of old furniture in mahogany, maple and pine and has also acquired an interesting collection of old mantels, that have been taken from historic houses, throughout the country, as well as corner china cupboards, of great rarity.

(Continued on page 10)



Lead fountain in which the water issues from the center of the bowl. Height 23" x 23". Caroline Risque, sculptor. Courtesy of The Milch Galleries



Italian strawberry jar in green glaze terra cotta. Height with wrought iron stand, 21". Courtesy of the Erkins Studios

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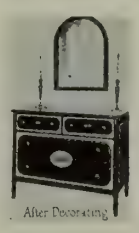
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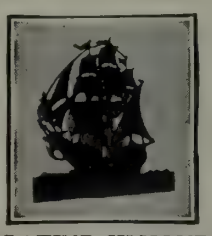
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Cerulean blue pottery lamp, 23" high, with 16" parchment shade, showing Spanish provincial design in orange, brown and green. Courtesy of Edward Thorne, Inc.



Boat chair of woven reed painted black, with mauve and cerise French linen seat and plain mauve linen cushion. Oval reed coffee table, 14" x 20" in green with black and red trim and mottled brown top. Tulips made of yellow shells. Courtesy of The Reed Shop, Inc.

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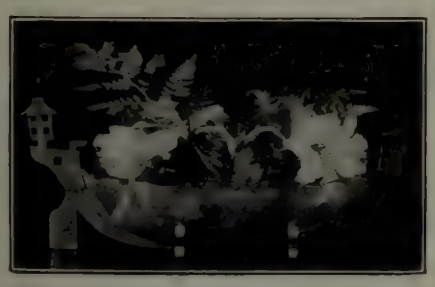
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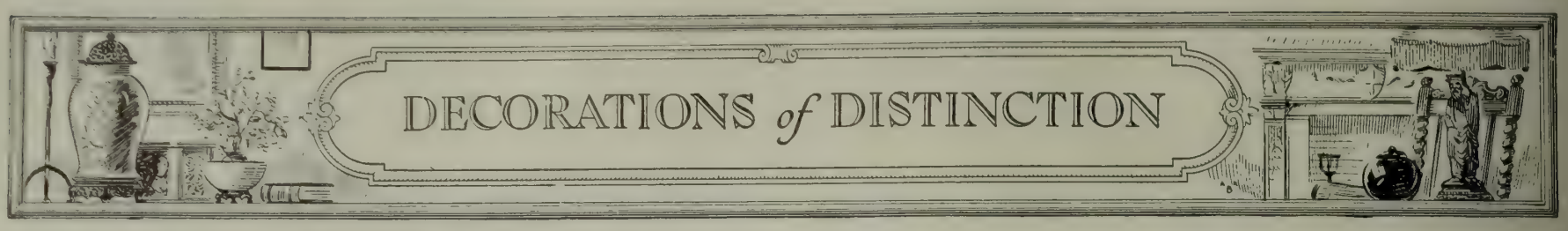
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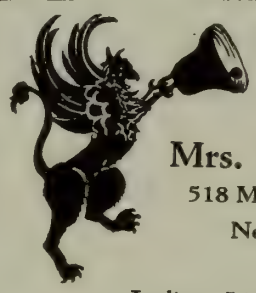
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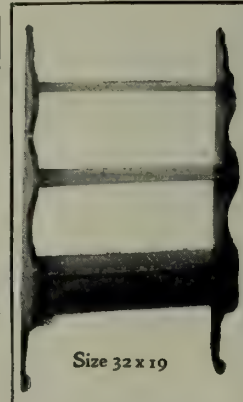
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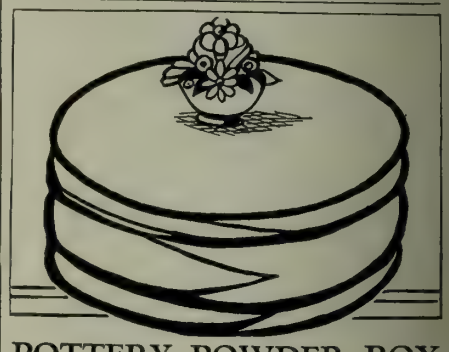
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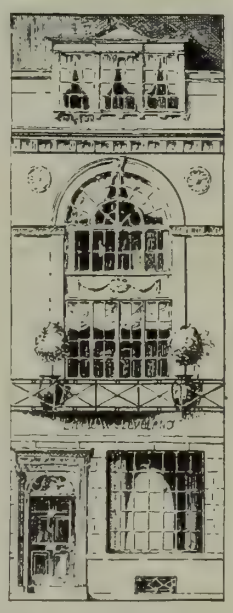
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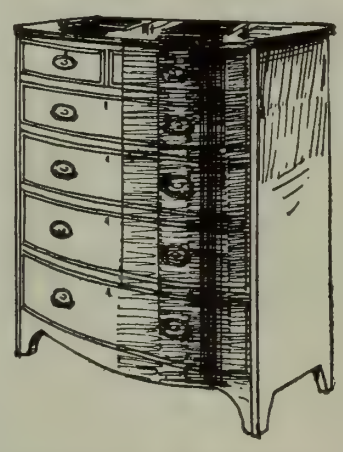
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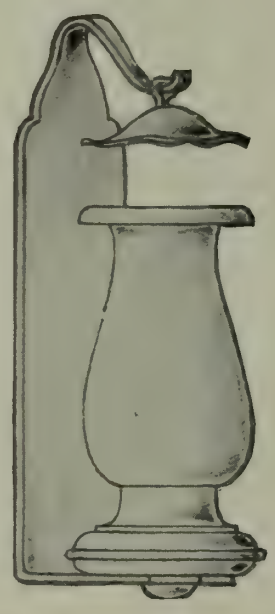
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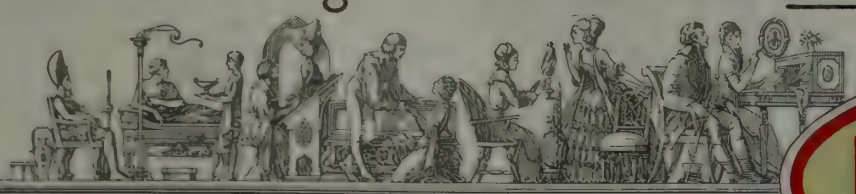
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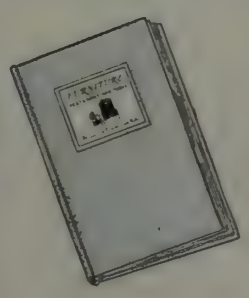
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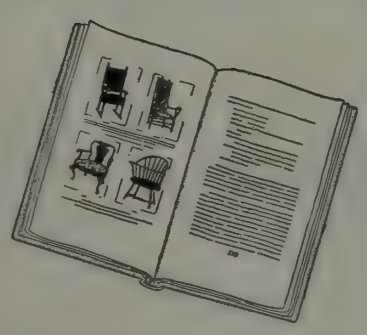
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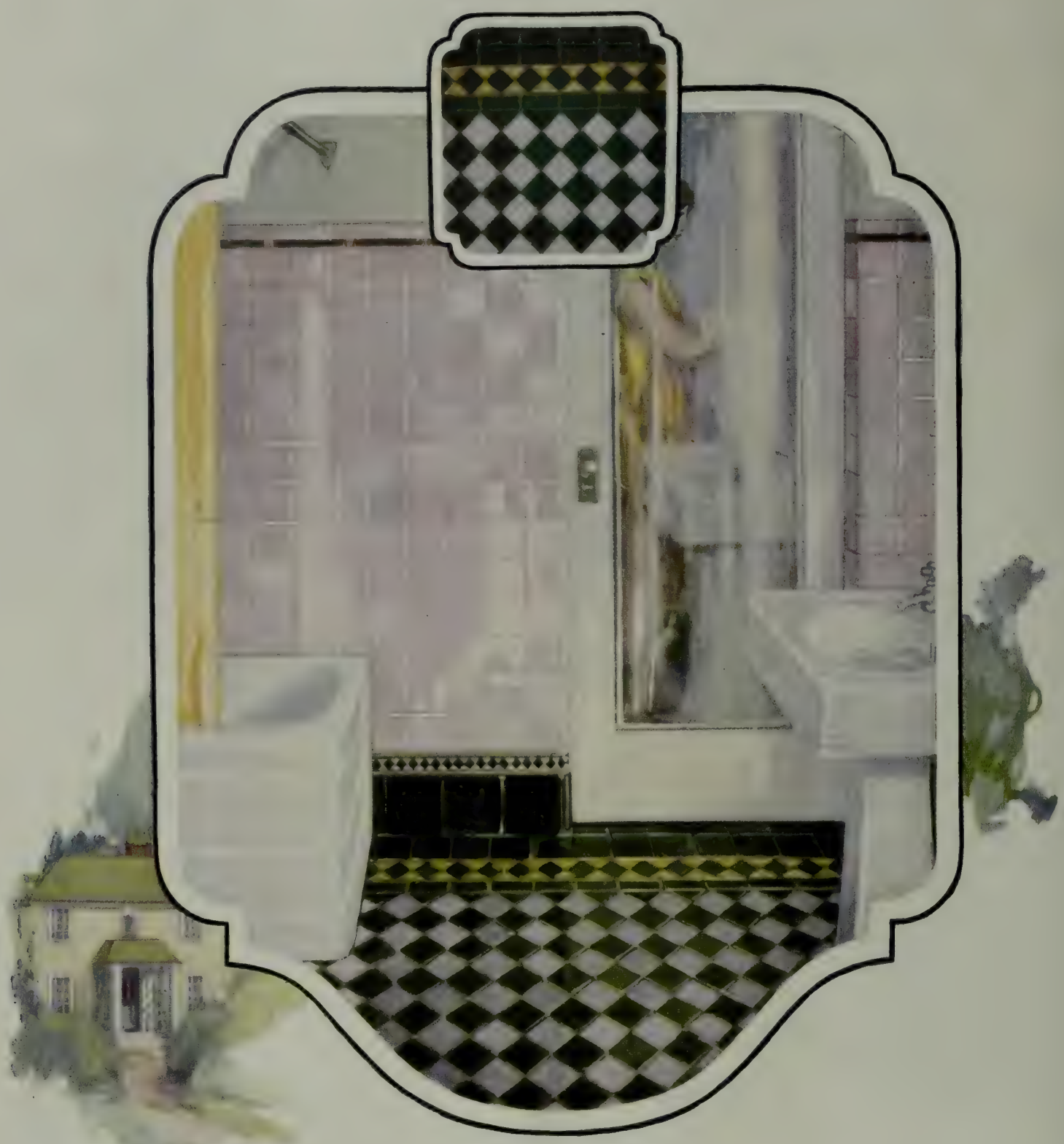
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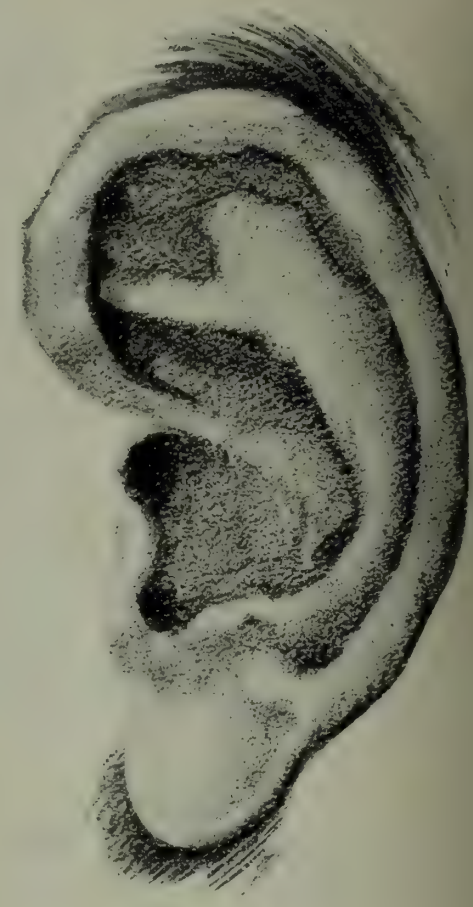
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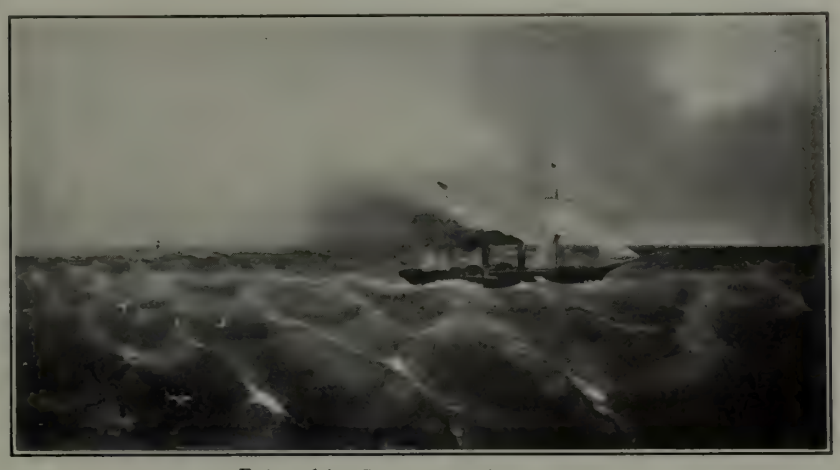
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JUNE, 1926

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tantalizing glimpse across the avenue of lindens at "Glen Farm," the Newport, R. I., home of Mr. and Mrs. Moses Taylor of New York, ıstrative of the French garden landscape treatment so popular in the days of Louis XVI in which unexpected diversions are created by quaint marble groups, disporting themselves in playful mood

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXV — *June, 1926* — NUMBER 2

A Louis Seize Château in a Newport Garden

Having Much the Same Classic Charm and the Sophistication of the French Landscaping That Made Versailles and Fontainebleau Famous, the Newport, R. I. Home of Mr. and Mrs. Moses Taylor is a Notable Contribution to this Colony of Handsome Homes

By GILES EDGERTON

TYPICALLY, vividly French after the manner of the late 18th Century when the gayety of the Renaissance had been absorbed in the somewhat austere but superb classicism under Louis Seize, Glen Farm, the Newport, R. I., home of Mr. and Mrs. Moses Taylor of New York stands out as one of the few rare examples of Gallic château architecture of the period to be found on American soil. Having much the same idyllic environment as that of Versailles and Fontainebleau, the undulating hills crowned with woods, the vast stretches of meadow land sweeping up to the house with closer at-hand lovely landscaped areas in which the sophistication of French garden treatment plays an important part, the French château enjoys a highly-favored setting.

From every aspect are alluring vistas with fascinating perspectives, terminating invariably in some delectable prospect, a flower bordered pool perhaps, a fountain or a delicious bit of garden pageantry to frame the lofty pyramidal mass that is enveloped in the subtle flavor of its own mediæval atmosphere. The château, designed in John Russell Pope's most impressive manner, is not only an admirable and very lovely example of that splendid school of classical architecture that was one of the glories of Louis XVI's reign but it still holds a magic to lure the eye and stimulate the imagination by reason of the fine old traditions it embodies.

The façade, marked by the reticence that followed upon the fantastic extravagance of design under Louis Quinze, is absolutely devoid of extraneous ornamentation and depends for its success on pure form of which the distinctive French roof plays an important part. To this inherent quality of harmony is due the great serenity of spirit which is its most potent charm; not in any sense the placidity of the commonplace but a noble tranquillity of mien that springs only from the rhythm and proportion, the scale and symmetry of a fine architectural model of the classic age.

Quite as subtle an attribute as the form of the château is the quiet scheme of coloring, the tonic or keynote of the general scheme being the deep, warm ivory of the stucco walls with shutters to match. Attuned to it are the deeper vibrations of the Ohio sandstone trim, the pale red masses of weathered brick in the monumental chimneys and the delicious jade green slate of the precipitous roof surfaces. A softly contrasting note is the bright green of the linden trees that lead in measured files, like lines of infantry, from façade to forecourt.

From the forecourt built into the slope of rising ground and masked by interesting landscape treatment, the main driveway sweeps northward, following the contour of the hills until it meets the highway. A short distance from the house a branch turns away ending in a circular terminal before the service portion. Glen Farm borders for an appreciable distance on the Seconnet River and the château occupies an imposing site overlooking the water on the west while to the east are the rising hills of the immediate surroundings.



John Russell Pope, Architect — *Photo by J. W. Gillies*

"Glen Farm," designed in the feeling of Louis Seize at the period when the extravagance of design under Louis Quinze had been absorbed in the austere but classical style of the late 18th century

Mr. Taylor's vast estate which is actually located in Portsmouth, in Newport township, includes in its environs the highlands of the north, where is to be found the great diversity of scenery and interesting geological character of the soil which is typical of the section lying between Narragansett Bay and the East Passage or Seconnet River, the latter a great arm of the sea that penetrates to the furthermost boundaries of Rhode Island. It has been said that the insular portion of the county is one of the most attractive spots on the face of the earth and it is equally certain that the rugged shore line loses nothing by comparison.

Not only is Glen Farm famous for one of the most notable architectural structures in this section of handsome homes but it also occupies a position of high importance as a stock farm, the abode of Mr. Taylor's prize winning cattle which are housed in a group of farm buildings said to be the last word in modern agricultural equipment.

Although built but recently, the château nestling among the luxuriant growth of forest trees, has the mellow look of age, due in

great measure not only to the careful selection of materials but to the exceedingly clever landscaping carried out under the direction of those skilful landscape gardeners, the Olmsted Brothers of Boston, Mass. The piquant avenues of lindens, clipped French fashion, a traditional treatment of formal gardens in old France forms one of the most interesting, if not the most distinctive note in the general plan.

Innumerable cedars, tall and conical, in the informal planting also savor of traditional methods but most lovely of all are the intriguing garden motifs, so popular in the days of the Louis' that create such unexpected diversions when one comes unaware upon them, an effigy in marble it may be, a circular garden bench set in a formal screen of cedars or alluring figures of youthful grace garbed in the costumes of the period, disporting themselves with four footed beasts in playful mood.

Also partaking of the pictorial quality of the French landscape treatment is the formal garden at the end of the loggia. The latter, an integral part of the structural formation is architecturally very lovely in itself and in association with the planting forms a peculiarly winsome feature of the decorative scheme. The stucco walls of the loggia, pierced by tall elliptical arches, each framing noble views, are intersected by a row of smaller arches, capped by pediments and treated with quoins after the manner of the period.

The treatment of the formal garden follows the main axis of the house with borders of flowers and shrubs enclosing a tapis verte and further along a lily pool with a luxuriant growth of water plants and associated detail. To the extreme left may be glimpsed a picturesque arcade connecting the men's quarters and laundry with the service portion.

While the mastery of Mr. Pope's inimitable style is to be noted in every detail of the design and finish, the architect gives Mrs. Taylor much of the credit for its accomplishment as well as for the fine discrimination shown in the selection of the accessories and decorations. The owner spent considerable time abroad collecting lovely old furniture of the period as well as a number of ravishing canvases by famous French painters of the 18th



Architecturally lovely is the loggia, the stucco walls pierced by arches intersected by a row of smaller openings with classic pediments, each of which frame charming vistas of the landscaped areas



Photos by J. W. Gillies

st a suggestion of the rich beauty of the formal garden, following the ain axis of the house, with the flowering vines and box gardens that climb over the loggia walls



At Left: Photo by Mr. Pope

Quite in keeping with the delectable charm of "Glen Farm" is the stately entrance, in which the portals, richly designed iron gates, are flanked by tall granite columns crowned with eagles

century to be empaneled in or hung on the walls. Under the inspiration of such a tutelary genius and in association with one of America's foremost designers, it is not strange that Glen Farm should bear the stamp of excellence that marked the early French Schools.

Through a massive oak door, the important architectural embellishment of the façade, the palatial hall, built entirely of sandstone, is entered, where a floor of stone in Fontainebleau design and a majestic circular stairway ornamented with richly wrought iron balusters are important adjuncts. Here the walls of magnificent spaces are treated with pilasters with square engaged pillars and ornate Corinthian capitals and base, that serve to further enhance the stately grace so closely associated with the time of Louis Seize. To right and left of the vestibule are reception and coat rooms, for men and women, the former with handsomely wainscoted walls and the latter done in panels painted in brilliant floral designs.

All the rooms are palatial in size enjoying magnificent views in every direction. Throughout the house an air of elegance prevails for in no instance have the decorative effects been obtained at the expense of line and form and the classic beauty of Louis XVI is still the dominant note. As in the great hall, the four wall spaces of the main living rooms are divided into formal paneling but slender mouldings replace the more elaborate pilasters. Delicately reserved in treatment, the effect is one of exquisite perfection of design and detail.

The living room of noble proportions has its walls painted in seawater blue, the translucent tones of the ocean close to the shore, which may be glimpsed from the tall windows



Photos by J.W.Gillies



The delectable chimney piece in the dining-room, flanked by torcheres, in which the refined decoration in the spandrels of the arch are emphasized with, as the keystone, a shield in which the arms of the Taylor family are carved

The classic beauty of the dining-room setting is in keeping with the architecture of the period. The carved fireplace was brought from France by the owner and the wall paintings are those of famous 18th century artists

that open to the west. Equally gracious is the dining room where the architectural ornament, though still formal, is richer by comparison. The dentilated cornice is slightly heavier and the entablature over the doors more decorative. Empaneled in the walls are lovely paintings by 18th century artists but most delightful of all, perhaps, is the lovely chimney piece with a rare carved fireplace, brought from France by Mrs. Taylor for the purpose. A circular headed mirror occupies the entire overmantel, the spandrels of the arch filled with classic

(Continued on page 73)



The recessed bookcases in the library at "Glen Farm," though a modern note, fit delightfully into the setting and create an interesting diversion in the classic background without affecting the purity of the style. Entirely in harmony is the 18th century furniture and the lighting fixtures



Photos by M. E. Hewitt

On the terrace, adjoining the living room of Mrs. George B. Hedges' Long Island residence, green painted iron furniture and comfortable hooded chairs have been grouped around the fountain

Ornaments and Furniture for the Garden

This Season Has Brought Forth Many New Picturesque Fashions in Garden Fittings

By ELIZABETH LOUNSBERY

NEVER before, it is safe to say, has the American garden with its possibilities offered the alluring charm that it does at the present day. The garden in England, as we know, which is so much a part of English country life, has been, for generations, a place in which to dream, think and forget the outer world. Through succeeding years, it has been carefully tended that it may offer just this happiness, but we are only beginning to realize here what a garden really means and how much pleasure we can derive from it and life out of doors.

The garden of our grandmothers, in view of so bold a statement, is not to be forgotten, it is true, with its trim little box bordered paths and rose beds, but it was a place in which to walk, not to rest. As time went on, our understanding of the garden changed and the old-fashioned garden was forgotten with the introduction of formal beds of colored plants, cana and salvia. We were satisfied with rustic arbors, iron deer and great iron urns filled with plants and vines dotting a well kept lawn, not to say an iron fountain.

On the porch, canvas camp chairs, stereotyped woven rush rockers, and, for greater comfort, a steamer chair or two vied with the woven colored hemp hammock. Floor coverings were considered impractical. This was the equipment of the average house. Then came the more attractive wicker chairs and with them the woven cotton cord hammock, even more easily capsized, trimmed with a wide fringe and relieved with some slight attempt at design. Simple grass rugs of neutral coloring and indifferent pattern were also accepted. But we have gone far beyond this now. The study of the beautiful gardens of Europe and the treatment of loggias, patios and terraces has brought us something better, superinduced by our own natural environment, particularly in the South.

Later came a change of feeling in a modern treatment that made the porch as gay as the garden. Restraint was cast aside, color became akin to beauty and luxurious comfort typical of ease rather than laziness. On these lines the present treatment of garden equipment and porch furnishings was established, making possible delightful outdoor living.



Ohan Berberyan's Jardin Latin is one of the beauty spots in Palm Beach. It was reproduced from one of the gardens at the Paris Exposition. Among the decorative jars used are antiques imported from Andalusia and Florence, also a de Medici Seventeenth Century model. One jar is from the collection of John Sargent, the painter. A Florentine jar of 1661 is decorated with Della Robbia garlands. Four modern jars made in Europe are copies of old Roman and Grecian models. All the flower pots came from Spain and the onyx flower pots can be lighted at night

What made the gardens of Italy and patios of Spain beautiful was brought here to make our American gardens equally so and in these the great oil jars of terra-cotta, glazed in blues and greens, were introduced as ornaments. Those with the spout and handle, like a great blunt nosed jug, in pink glaze terra-cotta bordered in bright green are particularly effective. Others in natural finish with a broad band of Indian decoration in blues and greens are equally so.

These may stand, sentinel-like, on either side of the garden stairway leading down to a terrace; may be placed effectively on stone walls, or used in numbers, at regular intervals, along the stone coping of a water way. The strawberry jar, which is a variation of the oil jar, but has several openings throughout the base in which plants or vines will grow, if planted in rich soil, is desirable as an individual ornament for the porch or terrace.

Irregularly flagged walks, grass grown in the crevices, which gives the appearance of age, were also adopted as a popular treatment and for the floor surface of terraces. From old world gardens we have likewise learned the value of the fountain and how this may be made the central point of interest. A single graceful figure of a child in a sportive mood, at play with fish or dolphins, has become a popular theme in these. Frogs and turtles, of bronze or stone, are also used as mediums to supply contributory streams from the sides of the basin.

Sun-dials on stone pedestals, that are placed within a flower bed and stone peacocks with spreading tails are also used against a flowery background. Finials for garden walks, stone benches, tables and gazing globes are other important features. A weather vane, painted green, on which is perched a brilliant red bird provides a pleasing note of color in the garden.

The large brilliantly colored shade umbrellas, that have taken on the pagoda shape this season, also make a bright spot of color. These may be held in place through the center of a painted iron tea table, or may be supported by a wrought iron stand, if used on a terrace. For children, these canvas umbrellas, decorated with painted mother goose subjects, rise from the center of a sand box and are jointed so as to be adjustable to any angle of the sun.

The swinging couch hammock is another feature of garden and porch furniture that contributes much comfort in its upholstered seats and back cushions done in waterproof, stencilled duck, as is illustrated, in gray with black pipings; in vivid awning stripes or in solid red waterproof chintz piped in black, or black piped with red.

A garden box that is waterproof and intended to be left outdoors, painted green or Venetian red and mounted on a wrought iron



The terrace of Mrs. Paul Moore's delightful winter home at Palm Beach, overlooking Lake Worth, has an attractive arrangement of deep cut reed and green painted iron chairs with vivid cushions. The colorful oil jar, tile topped table and red capped wall further enhance the brilliant coloring here

Varicolored tile topped tables and those of iron with tops of copper, colorfully decorated, also chairs and settees that correspond, with leather seats emblazoned in a similar manner, are especially desirable for a loggia. New iron frame chairs are shown with closely woven Hong Kong grass seats and backs, and an equally desirable chair is that of brilliant awning cloth, with leather strap arms, and back and seat held by ropes to a wooden frame that may be taken apart. This has found great favor at Palm Beach as it is easily packed for shipment. French rattan chairs, that are so undeniably comfortable, are woven in large plaids of green and natural coloring or in a geometrical pattern in tangerine and black.

An unusually low armchair, done in a large flower pattern linen, is made with a double cushion seat. When desired the upper cushion folds down upon the floor and forms a chaise-longue. Another adaptation of cushions consists of five, chintz covered, and folded one upon another, chair height, yet attached at one edge. These when extended upon the floor make a comfortable place on which to lounge and read. Still another substitute for the couch hammock is the French hammock, comprising an upholstered chintz-covered corrugated roll that forms a comfortable bed when extended. *(Continued on page 70)*



At the right of the stairway, leading to the lower garden, comfortable chairs painted a brilliant yellow and a striped duck umbrella, held by a wrought iron support of unique design have been effectively grouped

Photos by M. E. Hewitt

base, offers a safe place in which to keep a favorite book, cigarettes or one's sewing. In the newer designs in bird baths that consisting of a shallow bowl of orange-toned terra-cotta supported on an antique green iron tripod, mounted with metal birds, cut in silhouette, is most amusing.

For tea in the garden, although equally desirable for the terrace or porch, is the iron muffin stand done in Venetian red and gold, with fluted edge shelves. Furniture for outdoor use that will stand the effects of rain and sun is now obtainable in a variety of types, in painted iron or wood mounted with iron. Of the former type, the French chairs that have a springy seat of metal bands are among the most popular, in arm or side chairs, with a table of slender but strong proportions. These are invariably painted a soft leaf green.

An attractive chair combining wood and iron is to be had with oak slats, painted yellow with a blue conventionalized flower decoration and an inset strip of ornamental iron in the back, similarly colored. This type of chair and settee is often done in green with undecorated slats, or have perforated metal seats. The hooded folding canvas chair, a glorification of the steamer chair, offers an agreeable protection from the sun in its fringe trimmed canopy of figured linen. The foot rest in these is removable.

In furniture for the porch a unique table, rather small in size, has a glass top and iron base, in which a holder for a flower pot appears. The flowering plant is thus enjoyed by looking down through the table top, as well as from the side. A nest of two tables, with rounded ends that terminate in the legs, is painted mottled green and gold and offers a great convenience for tea.



(Below)—At the end of the terrace, an old Italian iron lantern, hung beneath the sea grape trees against the house, lends added interest

A Norman House in a Walled Garden

This Picturesque Home in Oyster White Stucco with Black Roof, Is Shown with a Spring Garden in Bloom —Apple Trees, Cherry Trees, Tulips and Narcissus



Marian Coffin, Landscape Architect; James Scheiner, Architect

Photographs by George H. Van Anda



This doorway leads into the service garden. The planting includes broad-leafed evergreens and cherry trees

(Below)—View of garden house and garage across the lawn from the terrace. Apple tree in foreground



From the wrought iron gateway one goes through a delightful Japanese cherry walk directly to the street



The Stairway in Your Home

Unusual Stairways, Graceful, Sturdy, Picturesque and Practical, One of Which May Suit the House You Are Going to Build

By C. STANLEY TAYLOR

PROBABLY no interior architectural detail of the modern dwelling so clearly reflects the romantic background of the changing ages or so subtly indicates the influence of authentic architectural precedent than does the stairway. Certainly, from the viewpoints of utility and appearance, the stairway merits the homebuilder's most serious consideration. It is usually one of the first interior details to meet the eye of the visitor and in its design the principal lines and masses can be skilfully disposed to greatly enhance the pleasing impression of any interior. Therefore, as a sequel to last month's discussion of entrances, this subject of stairways is presented to complete the analysis of the function of *access* and its requirements in better homes of today.

The evolution of stairway design indicates all of the changing trends of social activity and domestic environment of the historical periods. Before and during the sixteenth century the construction of dwellings involved the use of heavy masonry materials and heavy timbers. It might be said that during that period domestic life within feudal halls and castles proceeded also on a heavy scale with little refinement and but a small degree of æsthetic appreciation. Thus, we find that the stairs in buildings of the feudal periods were, in relative scale, of massive masonry construction usually enclosed in solid masonry walls and constructed either with straight wide steps for access to important rooms or in small curved forms for secondary purposes of convenience.

Gradually the use of wood and light wrought-iron members eliminated the use of heavy vaulted stairs, so that during the Elizabethan and Jacobean periods in England stairways were of more graceful design and construction, although it was not until the seventeenth century in both England and France that the individual stair hall with the curved stairway became general in accordance with the refinements of interior architecture, decoration and of contemporary domestic life itself.

Realizing the interest which attaches to the stairway in the modern home and the unusual opportunity afforded to express individual taste, we may proceed to an analysis of the design and construction of various types of stairways which through precedent and modern adaptation are found most suitable for the homebuilder's purpose.

In general, there are four recognized types of stairways which have evolved during centuries of structural evolution. These include the enclosed straight stairway; the enclosed curved stairway; the open straight stairway, and the open curved stairway. Each of these types may be subdivided again, according to location and architectural style. There will be found on these pages illustrations of a number of stairways, each of which fits one of the above classifications, and in the design of which a definite adaptation of some architectural precedent is involved.

It is obvious that as the average modern American home is more or less designed in keeping with architectural precedent, so an important architectural detail such as the stairway must be of a design which is consistent both in style and in proportion with the general interior architectural scheme. Consistency is also required in choosing the location of the stairway, whether it is to be in a separate stair hall or leading up from the living-room or foyer.

In American homes of modern design it is usually found that the use of enclosed



Addison Mizner, Architect

Stairway at the south end of the Ritz-Carlton Cloister. The severe masonry of this stairway is eminently consistent with the Spanish-Gothic interior and accentuates the value of the carefully designed window



Mott B. Schmidt, Architect

(Above) — An interior comprised of Adam and Chinese Chippendale effects—the details of the delicately wrought iron balustrade and of the fluted column and moldings are pure Adam in style. In the home of Mrs. W. K. Vanderbilt



(Left) — An interesting example of the free-standing curved stairway in a square well — here the stair construction forms a truss, with no visible supports except wall braces

straight stairways is practically limited to dwellings of Colonial type, particularly those of Dutch Colonial influence such as that illustrated herewith. Straight enclosed stairways are also used in dwellings of simple design having Spanish or Italian characteristics. This type of stairway is simple and inexpensive to build and usually consists of a few steps leading up from the living-room or foyer to a door and landing as shown, the stairway usually turning from the landing which often has a service connection at the rear, thus doing away with the separate service stairs. The construction of such stairways is always of wood, where used in Dutch Colonial houses, conforming in an attractive manner with wood paneling and built-in furniture

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Lenygon & Morant, Interior Decorators

A free-standing curved stairway of late Georgian inspiration is an oval well



Peabody, Wilson & Brown, Architects

A typical stairway of Italian design with balustrade of delicately wrought iron



Addison Mizner, Architect

A stairway in one of the most beautiful houses in Palm Beach, the home of Dr. P. P. Satterwhite. Beauty accented by the wall fountain embedded in the support of the stairs flanked on either side by Old Spanish lanterns



Frederick J. Sterner, Architect

A stairway showing decided Jacobean influence in design and construction, built entirely of heavy oak members is seen in the home of Harry F. Guggenheim

A Famous Wayside English Garden

A Few Miles from Ascot, Berkshire, Almost Within Sight of Windsor Castle, Alice Martineau, Writer and Maker of Gardens Is Developing the English Wayside Type That May Furnish Inspiration to the Garden Amateur in This Country

BACK from an old country road, a short way from Ascot, embowered in roses and old-fashioned flowers stands Wellsbridge Cottage, where Alice Martineau, the charming Englishwoman who writes of gardens, lives in one of the most adorable of wayside farmhouses. Completely shut in and screened from view of the passer-by, by fine old trees and a great hedge of broad-leaved laurel, Mrs. Martineau carries on her work, all the while creating new and more alluring examples of the garden lover's art.

Mrs. Martineau, who signs herself simply Alice Martineau, but who appears as Mrs. Philip Martineau on the title page of her books, "The Herbaceous Garden," "The Secrets of Many Gardens" and "Gardening in Sunny Lands" is that rare type of person who knows her subject as thoroughly as she loves it. Not only does Mrs. Martineau create gardens and write of them but she lectures about them as well, with a fine blend of practical knowledge, personal experience and true ardor which makes everything she produces, whether books or flower paintings, so very well worth while.

Wherever Mrs. Martineau lingers long enough, her place blossoms like the rose. Having already designed, planted and developed two large estates of her own only to pass them on to others, Mrs. Martineau recently acquired an old place, a real farmer's cottage, surrounded by a few smiling acres and there she is working out a problem after her own heart, turning an almost virgin tract, possessed of many natural advantages, into a garden of dreams. The experiment of developing at her new country home, Wellsbridge Cottage, the new gardens should prove of particular interest,

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The pictorial character of the quaint hooded doorway of Wellsbridge Cottage with its protecting roof, the ancient oak pillars and its arborial surroundings is all expressive of the homely charm of Mrs. Martineau's home



An extension of the dooryard garden suggesting the luxuriant growth which distinguishes Mrs. Martineau's wayside home, with its wealth of shrubs and flowering plants and a glimpse of the trellised garage and garden tool house beyond

A Rare Old English Garden



Photographs by Frances Benjamin Johnston *Courtesy Ferargil Galleries*

Wellsbridge Cottage, the picturesque English wayside farmhouse, near Ascot, Berkshire, where Alice Martineau creates her gardens and writes of them. Embodying the diverse character and individual charm of the English countryside architectural relics, with floral setting entirely in harmony

Summer Sports in Vital Etchings

Two Summer Pastimes Which Have a Most Intense Interest to All Sportsmen Is Shown Here in Remarkable Etchings



"Well Out," an etching by Walter Tittle that should be greatly appreciated by everyone who has played over a difficult golf course

Courtesy of the Kennedy Galleries



"Salmon Fishing" by Sears Gallagher. An exciting moment in the day's work of the salmon fisher, a pastime that involves courage, patience, ability and experience



Photos by J. W. Gillies

A reflecting pool of fine proportion on the terrace of the estate of Robert Law, Jr. Dwight James Baum, Architect

Seeking Perfection in Garden Pools

The Pool Is a Delightful and Almost Essential Feature of the Modern American Garden

By AGNES SELKIRK CLARK

THE pleasant sound of flowing water has always been fascinating to man and has impelled him on to build cascades and fountains of great beauty. His next step was to retain the water in cisterns which he ornamented and then used as a main feature in his garden. The effect of coolness and the possibility for reflections became apparent. The sparkle of the water as the breezes played across the surface, the changes of color and the spouting of streams from sculptured groups finally resulted in the pool becoming the center from which all parts radiated.

All this is quite evident as one visits and studies the Italian Gardens—the wonderful music of the water at Tivoli as it bursts from secret channels, coming out in the most unexpected places, then dropping into feathery masses of ferns and moss to reappear at some lower level to again contribute its share of song, finally to rest in the beautiful rectangular pools surrounded by olive and ilex trees, bordered by stuccoed walls and piers topped with exquisitely proportioned urns! Such reflections and delightful contrasts of color as occur on these sheets of azure blue water are again repeated on the surface of the pool and the line of demarcation between the real and that mirrored in the pools is almost impossible to discover.

The many villas at Frascati have still other intriguing ways of using water over and over until it again is gathered into pools of various types and shapes. At the Boboli Gardens in Florence, an island has been formed with connections by bridges at four points. The center has a huge fountain bordered by orange trees. The pool at Marlia is surrounded by a balustrade and potted plants, with a sculptured group in a niche on the long axis. In these few words we have tried to show the progressive stages which lead up to the adoption of the pool as an important element in garden design.



A reflecting pool of great charm, with picturesque environment. Later as vines creep over the edge, the distinct line of water edge will be softened. On the estate of Arthur H. Marks. Andrews, Rautonal & Jones, Architects

In our American Gardens, we have not felt quite ready to go to the expense and trouble that the fifteenth and sixteenth century Italians did to get unending supplies of running water. We have been more inclined to favor the top of the hill rather than the mountainside where water is more apt to be found. Expanse of view has been more important. Thus, while running water has not been possible, the pool has been. In the great wave of garden building that has swept from coast to coast, the pool has become the main center of interest or placed as an accent at the end of a long vista. Our landscape designers, our architects, and our owners are working on a new problem. Only a few have reached the pinnacle of perfection attained by the Italians. Speaking of them figuratively, pools seem to be like the canvases in an artist's studio that are taken down from time to time to receive an added touch until some day in a moment of inspiration

the correct note is added and they become the complete finished pictures. Most of our pools are in that stage of development. They are awaiting the touch, perhaps by man in the addition of some plant or accessory or by nature in its mellowing of the stone or the added growth of vine or shrub. Pools to be perfect must have the perfection that was referred to above when the demarcation of earth, sky and water is unnoticed. They must blend beautifully into the picture and still be the main accent.

As one collects the many contributions given by the present-day magazines to a folder on pools he finds now and then a garden where the desired perfection has been achieved by that mysterious touch or by the addition of an object or plant. Most of the pictures are "still in the studio" awaiting the moment when they will go forth as signed works of a master. Yet many are never to arrive just as many canvases never receive the signed approval of the artist.



Photo by J. W. Gillies

Shrubs-edging and water in perfect harmony, a pool on the Greenwich estate of Harry W. Croft. Greenleaf Jansen, Architect

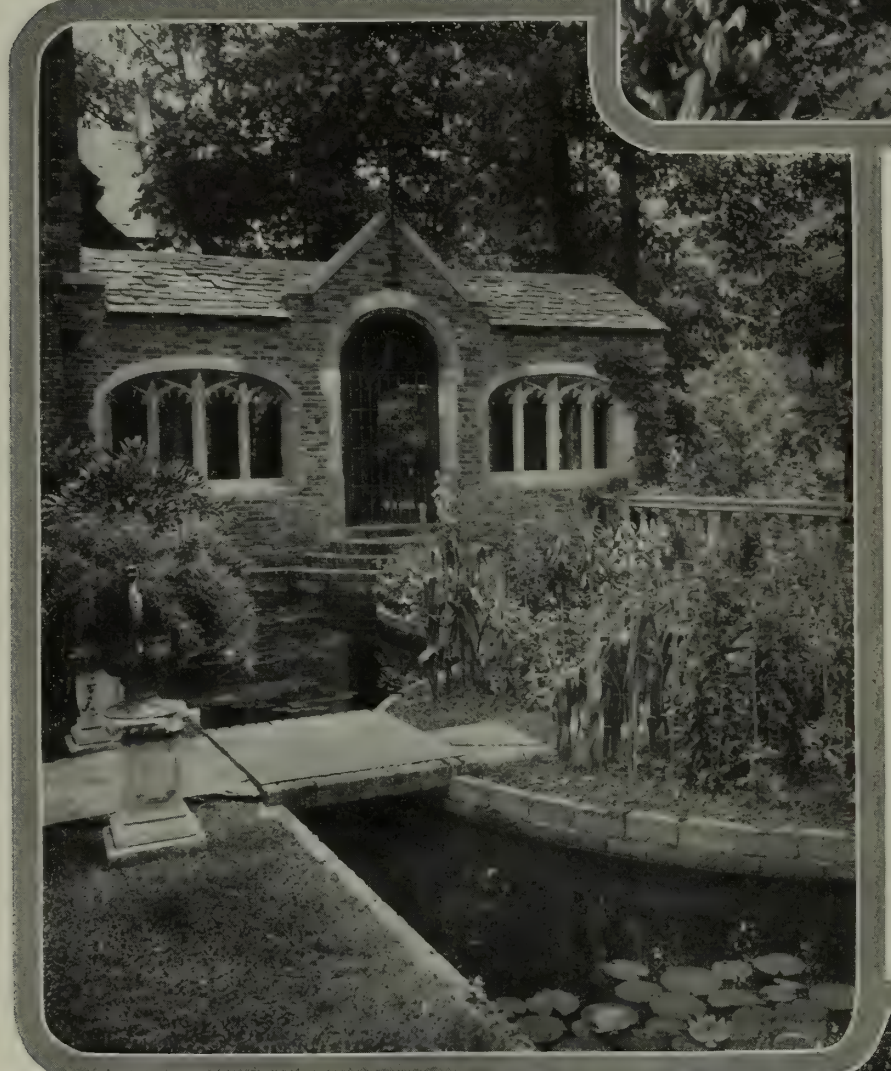


Photo by M. E. Hewitt

A pleasing note of variety in the form and relation of planted areas about moat and water lily pool on the estate of George Marshall Allen. Charles I. Berg, Architect

In analyzing those accepted few, one finds the reason for their perfect harmony in the delightful relative proportions of the planted and open areas to the dimensions of the pool and its accessories, the correct choice of material used in edging and its relation to the water, the transition from the sculptured group to its base and other notes equally important in the problem of composing the different elements. Perhaps one might simplify it by saying that the relation of each and every thing in the garden has been so carefully considered that the finished result is complete harmony. Just as a natural brook or pond blends into wild scenery, so must the pool blend into the informal or formal garden, having the same beautiful relation to accomplish that which has attained in her gardens. Age may have something to do with it, but mainly we have yet to grow to that ability to compose and assemble the materials at hand. The latter contention is borne out by the gardens of a few devout garden lovers who have struggled, reassembled and composed their materials until finally they have a garden which comes nearer perfection than most of those of the present day.

Some of the pitfalls in the success of the pool as an integral part of the whole has been in the size and relative proportion of enclosing wall or curb, its material and the finish of the bottom. A small pool should not be too insignificant. Granted that the correct length and width or diameter has been attained, the finish to the top of the wall should be a perfect frame to the sheet of water. If it is of rough field stone, it should be made to appear as though the walls below the surface were of the same material.

Unfortunately, stone masonry walls do not hold water and, therefore the necessary cement has to be concealed. The level of the water should come up as close to the top of the stone as possible. Here, again, leakage may foil us in our attainment of perfection. Low water in a pool is disastrous to the picture. Where a moulded coping is used, the plane of the water should bear direct relation to the profile of the mouldings as one moulding does to another. To

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Photo by J. W. Gillies

A figure in good proportion to the size and shape of the pool on the estate of Joseph P. Knapp at Southampton. John Russell Pope, Architect



Richard Hale who is singing with great distinction the leading role in Gluck's Opera Orpheus at the Provincetown Theatre

Ladies' Day on Broadway

Black and White Magic by Florence Mills and Raquel Meller; and Some Shady Heroines of Shanghai and London Boarding-house Boudoirs

By LOUIS KALONYME



(At Right)—Florence Reed in The Shanghai Gesture which has made a great popular success at the Martin Beck Theatre



Raquel Meller who has made such a sensation at the Empire Theatre through the extraordinary beauty of her very personal art

WHAT with Raquel Meller, the fabulous Senorita of Catalonia and Paris, Florence Mills, the bright blackbird of darkest Harlem, Angna Enters, the great mime of American dancers, and Miss Ruth Draper, our most successful unmusical impersonator, it was truly ladies' day during May in Broadway's dramatic temples. For, excepting two juicy plays by an Irishman named C. K. Munro, handsome revivals of "Pinafore" and "Iolanthe," and the pink lemonade Circus, the ladies walked off with all the superlatives. And Raquel Meller captured most of those. Duse and Yvette Guilbert were demoted, or, at least, Meller was given higher marks, and meaningless phrases, crudely filched from the fleetingly fashionable pages of Michael Arlen—such as "great lady" and "sorceress" and "lady of the sorrows"—studded the uncritical columns: and tales of eight dogs and $25 (now $5) a ticket and $6,000 a week for only four performances streaked the gossip of the high hats and the low.

How extravagantly superfluous this gabble was Raquel Meller herself revealed when she sauntered out to the front of the Empire Theatre stage and sang her first song, "El Relicaro." As she sang of the operatic death of a gored bull-fighter it became luminously apparent that Meller was not the legendary creature of rumor, unapproachable and elusive and stagily sad, but a healthy communicant of the simplest emotions. She is not a singer, an actress, a mime, an impersonator. She is not even a *diseuse*. Anyone of these would have attacked the song "El Relicaro" with the positive technical tools with which fiddlers, ballet dancers and high C sopranos climb to Parnassian headlines. That is, there would have been a literal acting out of the song's story. A *diseuse* would have tried to reconstruct the whole scene—the meeting of the bull-fighter and the pretty girl; his request that she step on his cloak so that he can cut out the portion with her imprint as a charm against the devil, the fervent pressing of this charm to his lips by the bull-fighter as he is dying in the bull-ring: and the grief and terror of the girl as she watches him.

But all Meller does is to listen to the song as she sings it, and through her face and body flow the emotions, gestures and movement its story awakens in her. It is as though she were the spectator, an audience of one, of this bull-ring drama. What she sees and hears is visibly translated into the elementary responses and reactions of a simple woman to a sad story. Where Yvette Guilbert would consciously transmute that story into certain universal expressions of joy and sorrow, and Miss Ruth Draper would impersonate the characters and

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A scene from "At Mrs. Beam's," Monroe's delightful English comedy at the Guild Theatre

Seashore Playtime For Little Children

Sears Gallagher, an American Etcher of Great Skill in Presenting Children at Play



"Sea Shells," an etching of delightful children at the seashore by Sears Gallagher. Probably no pastime of youthful days can compare with wading out in shallow, clear green water to look for rose and yellow and amethyst sea shells

Courtesy of the Kennedy Galleries



"Playing in the Sand," an etching by Sears Gallagher which gives one a very fresh, delightful impression of beautiful childhood at the seashore. There is no play spot in the world where children can so use their imagination to devise romantic pastimes as long stretches of yellow sand over which the tides spread leaving daily fresh trophies



"Sand Dune," an etching by Sears Gallagher. In this etching one has not only a sense of a child's delight at the seashore but of the wonderful beauty of solitary stretches of sea, low rolling sand dunes, bright with bay shrubs and wild roses with the foam-edged sea quivering up and retreating, playing a game children understand

Creating a Home as the Decorator Sees It

Some of the Finest Decorative Effects in the Most Interesting Homes Today Are Brought About by the Judicious Combining of Various Periods of Really Good Old Furniture and Fittings. Thirteenth of the Series

By JOHN H. HUTAFF

THERE was a time when the "Period" room was thought to be a necessity in the home of fashion but happily that time is past for we have gone a long way toward new ideals and have come to understand that to limit the furnishing of our homes to the art of one age or epoch is to shut ourselves out from the fine and abundant expressions of historic styles that have stood the test of time and have been found beautiful. It was a curious phase, this devotion to period decoration, through which we have passed and undoubtedly it can be laid, in large measure, to the mad devotion for our own American Colonial. All this was quite natural; indeed it would have been strange were it otherwise but now, as we look back over the centuries, we can see in that very experience the debt of gratitude we owe to England where so many of our historic styles originated.

And, when we come to make a closer study of the subject, we also find this same interrelation of ideas, this interchange of motifs is to be found in the decorative art of all the Old World countries. Their furniture styles, the designs in their rugs, the many fleeting allusions in the decorative accessories have either been borrowed or have felt the influence, from not one but many sources, so while we may call a certain antique pure English or pure French, it really is the product of a transfusion of ideas, a composite style as a matter of fact, drawn from diverse and various sources.

The very essence of charm in a beautiful drawing room, for example, lies in its diversity of material. The fine old furniture, from the hand of some master craftsman of the 15th century, the piquant needlework of William and Mary reign, the mellow brocades and damasks from the looms of famous textile artists, the appliques and ecclesiastical wall ornaments inspired by the genius of famous sculptures, all yield a distinctive flavor and serve to create an air of elegance and refinement that emanates not alone from their individual charm but from the history and tradition that lie back of them.

We find the same thing in the old manor houses of England that are repositories for rare treasures, gathered over a period of many centuries. These collections represent the best of decorative and fine art of England and the Continent and yet, one would never compare an English manor house to a museum. The priceless antiques they house represent the individual tastes of innumerable occupants. They have been fused by the mellow effect of time and belong to their surroundings. Moreover, they are sign posts that mark the progress of decorative art.

We find the same quality in the architecture of England, which is so closely allied with interior decoration, and much of the joy we feel in viewing an appealing ivy clad castle of mediaeval days is because of the cumulative evidence of the ages, the grace and character of its various architectural moods, the personal touch of the artists and craftsmen who were a part of it and the evolution in style which time has gradually brought about. It, not any more than a fine old Chippendale china cabinet, is of mushroom growth, but is the product of all the artistry that has gone before.

So, of course, I advocate mixing periods in the decoration of our homes and you will find few collectors today, if any, who refuse to give representation to those historic styles that have come down to us from the past. They have survived the hand of time and we know that they are good. It is quite natural, therefore, that people who know, prefer their rooms to enjoy a character significant of decorative art in all its phases and in the homes of such folk you will find, not the art of one period but fine examples of all decorative styles.

No doubt study and travel are largely responsible for our changed viewpoint. Those who travel in Europe go prepared to select from the great wealth of material available, beautiful antiques of every period and today one may claim, without egotism, that the American connoisseur is as discriminating a buyer as any in the world. He knows the aesthetic as well as the historic value of his



Interiors by John H. Hutaff, Inc.

A delightful association of old English and Italian furniture is shown in this illustration, the walls done in the old English linenfold design, the table English with a mediaeval Italian sideboard: an Italian grille between the rooms and a priceless bit of Italian ecclesiastical embroidery over the sideboard

collection and in associating beautiful objects from various periods brings to his environment the charm of many lands, the perfection of art of many peoples, so that all the subtle mystery of the Old World is interwoven into the fabric of the composition.

It is not a thing to be lightly undertaken, the furnishing of our homes, for if we are to enjoy the prestige resulting from the fine art of the past we must get back of the merely commercial aspect and appreciate to the full that these lovely antiques we yearn to possess are not things of recent development but represent a growth of centuries and the cumulative results of generations of fine craftsmen and skilled designers. And it is for this reason, not the purely ephemeral one of personal selection, that we give them an honored position in our homes.

So there should be no line of demarcation drawn between purely period furnishings and a selection of those things which have a right to be included in the decoration of our homes, noble examples from any of the various European countries that show the influence, not alone of the country from which they sprang but the subtle leaven of other elements, the civil, political or social conditions, for example, that have affected their form and style.





In the English and French room above a pair of Chippendale mirrors, a table of William and Mary period, an English wedding chest are combined with Flemish tapestry and an 18th Century English sofa

At the left the room is paneled in deal and combined are an English portrait, Florentine mirrors, a French console and Italian Georgian chairs

If we look back in history we will see how these influences affected the decorative art of foreign countries. As far away as the 16th century, foreign workmen were imported into England from Italy and employed in that country to design and make English furniture. That is why certain types express the Italian feeling. During Queen Elizabeth's time, the furniture styles were a mixture of Italian Renaissance and the Gothic and during the reign of Charles II of England, the influence of Louis XIV was dominant with strong flavor of the Dutch and Flemish.

In the latter half of the 17th century, after the Revocation of the Edict of Nantes, French refugee workmen, skilled as designers and cabinet makers, came to England. Thus we find the furniture of James II partaking strongly of the Louis XIV character. The Adam Brothers themselves went to France and Italy to get ideas, came back and reworked them as we have done and the English work of that period shows a strong Italian and Louis XVI influence.

Then again, the Italians were in a measure influenced by the French. You take much of the so-called 18th century Venetian furniture and you will notice the effect of French taste. The Italians went to France and brought back their ideas. Thus we get the French domination in Italian furniture. Our own architects study in Italy, win the Prix di Rome, come back home and one sees the classic spirit coming out in their work. So you see, it is this originality and the creative genius of many lands that have gone into the furniture we use in our homes.

It is this very diversity of spirit that softens a room and produces harmony, but right here let me speak a word of caution to those who attempt to mix periods without the background of special knowledge of decorative principles. It is worse than useless to essay such a task unless supported by the experience of a skilled decorator. Decoration is as important a study as architecture and a successful decorator must understand the fundamentals of architecture to bring about harmonious results. We have all seen the sad failures of those who have attempted to mix periods without proper guidance.

In bringing together furniture of different periods, one must take into consideration the scale and proportion of the room. You would

(Continued on page 62)

A Most Beautiful Detail from Barnard's "Cloisters"

The Fourteenth Century Virgin of the Triforium Which Is Placed on a Pedestal at the Outer Edge of One of the Galleries Among a Long Line of White Marble Columns, the Capitals of Which Came from the Carmelite Monastery at Trie

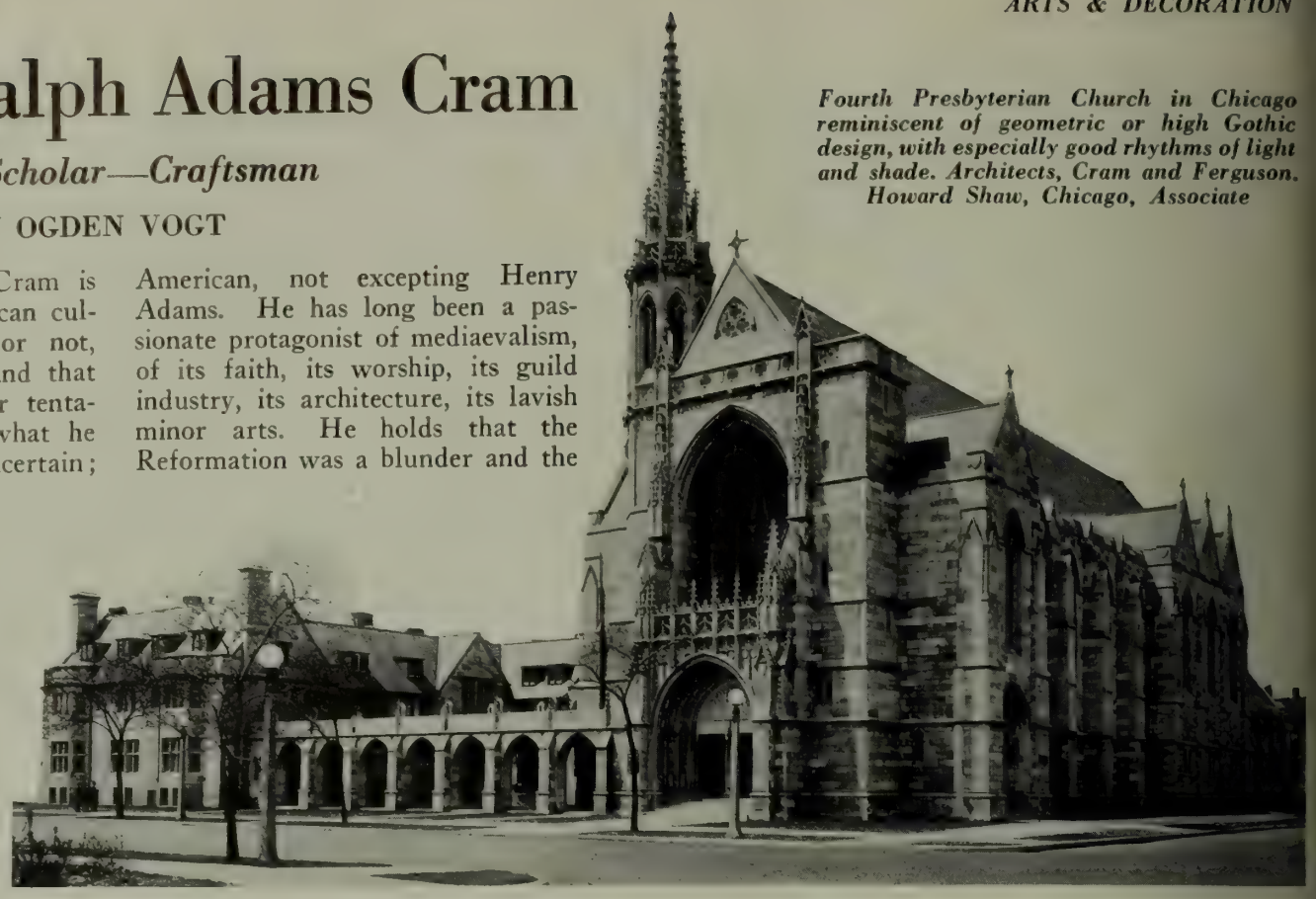


A fine detail shown of "The Cloisters," in New York, which the Metropolitan Museum of Art recently purchased from George Grey Barnard. The collection is installed in a building especially designed for it by Mr. Barnard and the purchase was made possible through the munificence of John D. Rockefeller, Jr., who has also provided generously for the maintenance of "The Cloisters"

The Art of Ralph Adams Cram

Architect—Scholar—Craftsman

By VON OGDEN VOGT



Fourth Presbyterian Church in Chicago reminiscent of geometric or high Gothic design, with especially good rhythms of light and shade. Architects, Cram and Ferguson. Howard Shaw, Chicago, Associate

THE hand of Ralph Adams Cram is one of those that molds American culture; whether we know it or not, whether we like it or not. And that most consciously. He is no timid or tentative teacher. He perfectly knows what he is about. Others may be hazy and uncertain; he moves with the vigor of a clear philosophy of life and of history. The stamp of his mold will not be effaced for a long time. When statesmen are forgotten and poets neglected, his great buildings of enduring stone will go on proclaiming his ideas.

He is a personality, a figure, already almost a myth, the kind of temper that becomes legendary. In how many brilliant guises he appears. I hear him pouring forth floods of highly colored phrases in racing talk; or softly exclaiming in the great aisles of Seville cathedral; or calling in his drafting rooms for the last drawing of a gorgeous Gothic rose; or chuckling at his own ribald jests, as when he said to me—"Have you seen our church in ——? Did you see that holy cafeteria they've got there?" I see him with a stick marking off on the ground the wall lines of a country chapel; or arrayed in cassock and cope, reading a book of hours in his private oratory; or standing in academic robes to address a learned assembly; or moving among his men in smock or apron, colossal dreams all about him, like the great Abbe Suger at St. Denis or William of Sens at Canterbury. He is rhetorician and disputant, artist, scholar and devotee. He revives a dream of monks and schoolmen, of dim night offices in chilly abbey choirs, of brave banners and knightly array. Yet withal, he is a keen, energetic present day American.

What do his buildings mean? What part do they play in our developing American culture? Why is Cram the best known American architect? No one can presume to answer these questions. But several broad facts are clear.

First of all, he has to his credit a list of public buildings which taken together seem to the layman a vast achievement. His work need not be estimated by a few thin examples or even by one or two large scale structures. It is rather the full mature output of many buildings greatly varied as to size, style, costliness and manner of treatment.

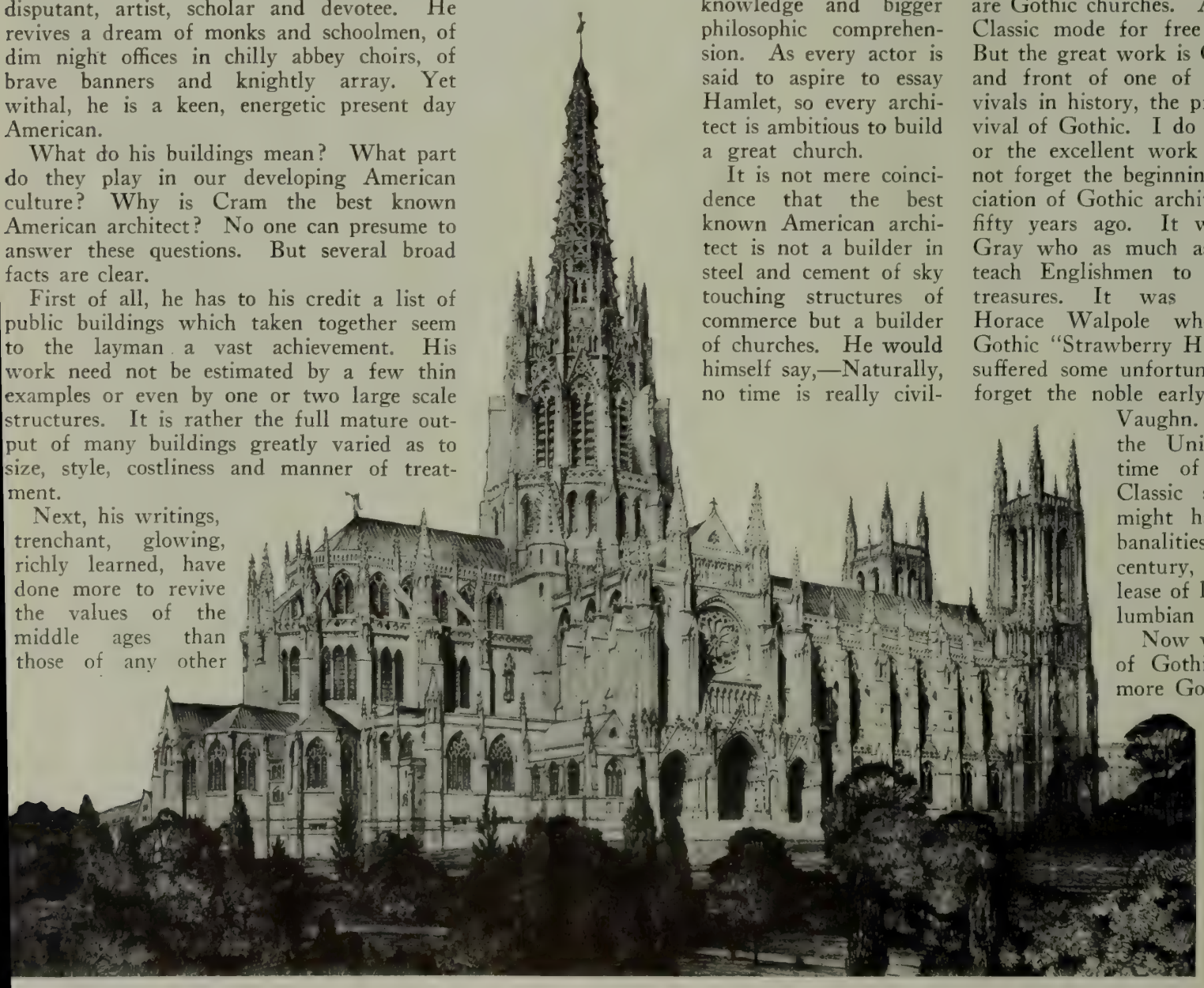
Next, his writings, trenchant, glowing, richly learned, have done more to revive the values of the middle ages than those of any other American, not excepting Henry Adams. He has long been a passionate protagonist of mediaevalism, of its faith, its worship, its guild industry, its architecture, its lavish minor arts. He holds that the Reformation was a blunder and the Renaissance a blocking of progress. He argues the coming of a new age, a new culture and synthesis wrought by the rebirth of Catholic principles. One need not agree with all his ideas to value the biting stimulus of his spirit.

Then as almost a matter of course, his buildings are ecclesiastical. A church is at once a harder and an easier work to design than any other structure. Easier because it affords opportunity for greater play of the imagination than the limited necessities of commercial structures. Harder because it requires new treatment of the same old materials, more historical knowledge and bigger philosophic comprehension. As every actor is said to aspire to essay Hamlet, so every architect is ambitious to build a great church.

It is not mere coincidence that the best known American architect is not a builder in steel and cement of sky touching structures of commerce but a builder of churches. He would himself say,—Naturally, no time is really civilized, no culture has become a culture until it is unified by that total outlook upon life which is called religion. Architecture is the matrix of all the arts: ecclesiastical architecture is mother and head of all the forms of building. The artist who builds for commerce may be doing the timely thing, the necessitous thing. But the architect who builds for religion is the one who connects his own time with all other times, the one who builds not according to necessity only, but by choice and intent, molding necessities into dreams of the whole man and the whole society.

And of what sort are these churches? They are Gothic churches. A few buildings in the Classic mode for free church parishes, yes. But the great work is Gothic. Cram is head and front of one of the greatest style revivals in history, the present far reaching revival of Gothic. I do not deny other factors or the excellent work of other men. I do not forget the beginnings of English reappreciation of Gothic architecture a hundred and fifty years ago. It was the poet Thomas Gray who as much as any other began to teach Englishmen to cherish their Gothic treasures. It was Gray's contemporary Horace Walpole who built his plaster-Gothic "Strawberry Hill" of which we have suffered some unfortunate echoes. I do not forget the noble early structures of Henry Vaughn. But in general in the United States, up to the time of Cram, the original Classic style persisted. It might have been lost in the banalities of the late nineteenth century, except for the new lease of life given it by the Columbian Exposition.

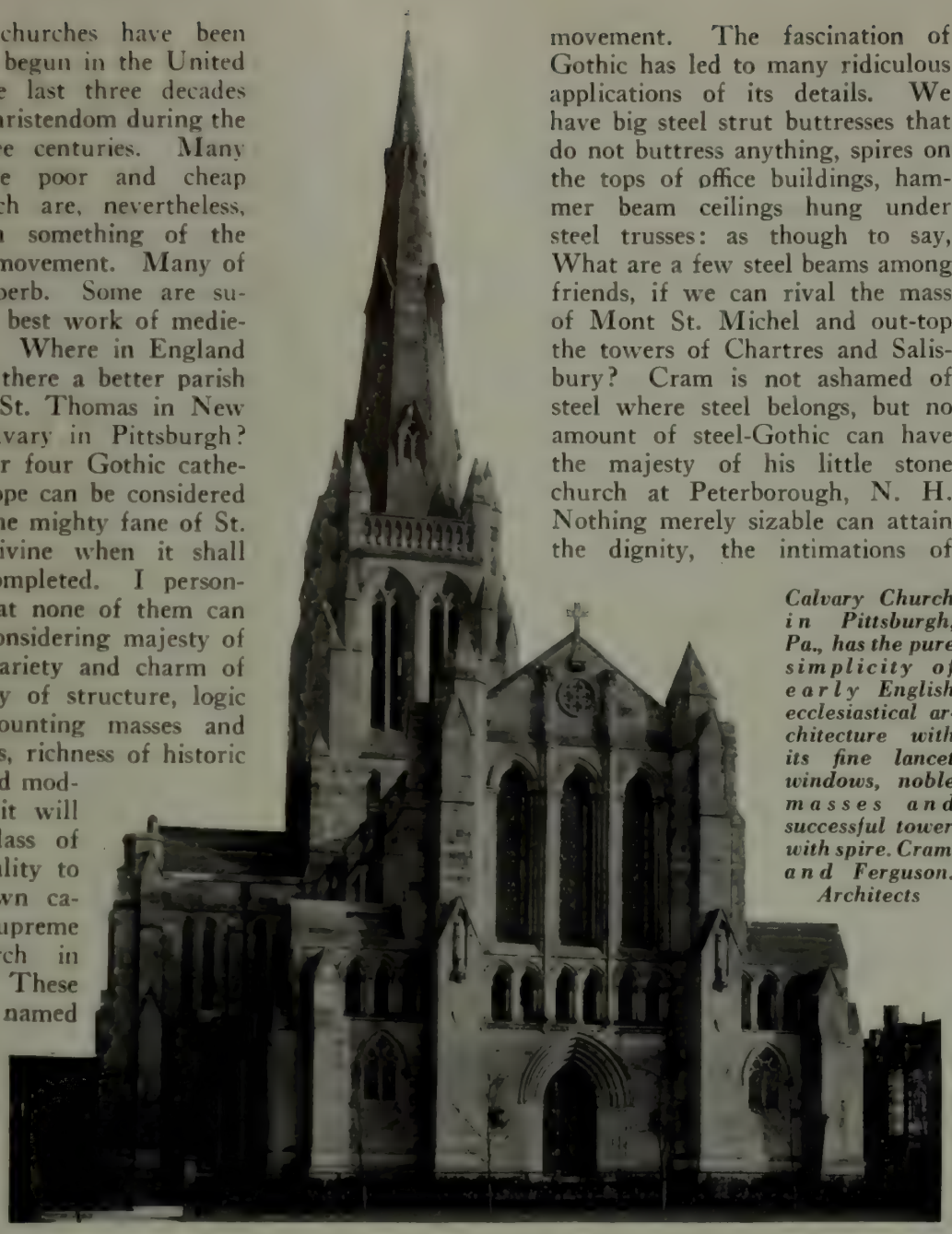
Now we are in the full tide of Gothic renewal. Probably more Gothic churches and bet-



Cathedral of St. John the Divine. This beautiful view shows the facade of the north transept with high flying buttresses and lovely apsidal chapels, the tower with fretted spires and the splendid lift of mass upon mass. Ralph Adams Cram, Architect

ter Gothic churches have been completed or begun in the United States in the last three decades than in all Christendom during the previous three centuries. Many of these are poor and cheap enough, which are, nevertheless, touched with something of the spirit of the movement. Many of them are superb. Some are superior to the best work of medievalism itself. Where in England or France is there a better parish church than St. Thomas in New York or Calvary in Pittsburgh? Only three or four Gothic cathedrals in Europe can be considered as rivals to the mighty fane of St. John the Divine when it shall have been completed. I personally think that none of them can match it. Considering majesty of proportion, variety and charm of detail, solidity of structure, logic of parts, mounting masses and sweeping lines, richness of historic symbolism and modern lessons, it will take only glass of the same quality to make our own cathedral the supreme Gothic church in the world. These buildings just named are in large part the work of Ralph Adams Cram.

Other buildings of great scale are going forward, notably the cathedrals of Baltimore and Washington. Lesser structures are exceedingly numerous in all parts of the country. In my own city alone, work is now progressing on eighteen splendid Gothic churches or chapels that I happen to know about. All of them are true masonry buildings, the most of them with structural side aisles. In dozens of these, even for free church bodies, the typical Protestant center pulpit has been replaced by the traditional chancel. Cram has not directly influenced all of these. But he and his associates were chiefly responsible for the initial impact that started the movement. The fascination of Gothic has led to many ridiculous applications of its details. We have big steel strut buttresses that do not buttress anything, spires on the tops of office buildings, hammer beam ceilings hung under steel trusses: as though to say, What are a few steel beams among friends, if we can rival the mass of Mont St. Michel and out-top the towers of Chartres and Salisbury? Cram is not ashamed of steel where steel belongs, but no amount of steel-Gothic can have the majesty of his little stone church at Peterborough, N. H. Nothing merely sizable can attain the dignity, the intimations of power, austerity and joy in the splendid stone pillars and arches of his Church of the Sacred Heart at Jersey City. Plaster-Gothic and steel-Gothic are no Gothic at all. One of the chief esthetic satisfactions of Gothic is the logic, variety and daring of masonry structure and no other kind of building has afforded this satisfaction in the same degree. These things need to be noted and pondered before we are aware of our indebtedness to Ralph Adams Cram. It will be chiefly due to him that the future American culture will have taken up into itself the mighty mode of pure stone masonry building.



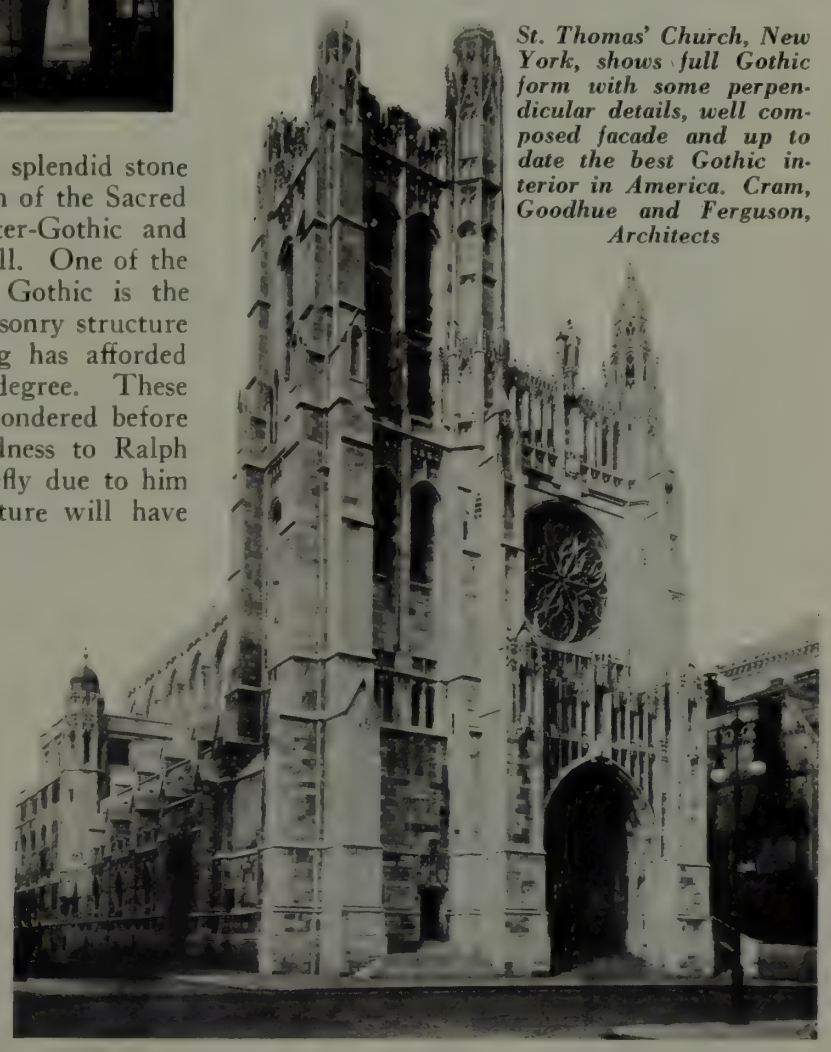
Calvary Church in Pittsburgh, Pa., has the pure simplicity of early English ecclesiastical architecture with its fine lancet windows, noble masses and successful tower with spire. Cram and Ferguson. Architects

Masonry structure alone may be only an admirable pile notable for size as the pyramids, but not a work of art. It may be magnificent in composition as were some of the great Roman works. But when a huge space is covered by masonry vaulting carried to a great height on stone piers so slender as to give an incredible lightness to terrific weights, all with an articulation so perfect as to endure for centuries, you have one of the highest achievements of human artistry. To all this cathedral structure is added the highest art of weaver, sculptor, glazier and founder and the setting is ready for the priest's arts of liturgy, ritual and ceremonial with suitable music and oratory. Compared with the supreme whole, the production of a clever ballet, or a few smart plastics or even a town full of handsomely decorated homes becomes child's play.

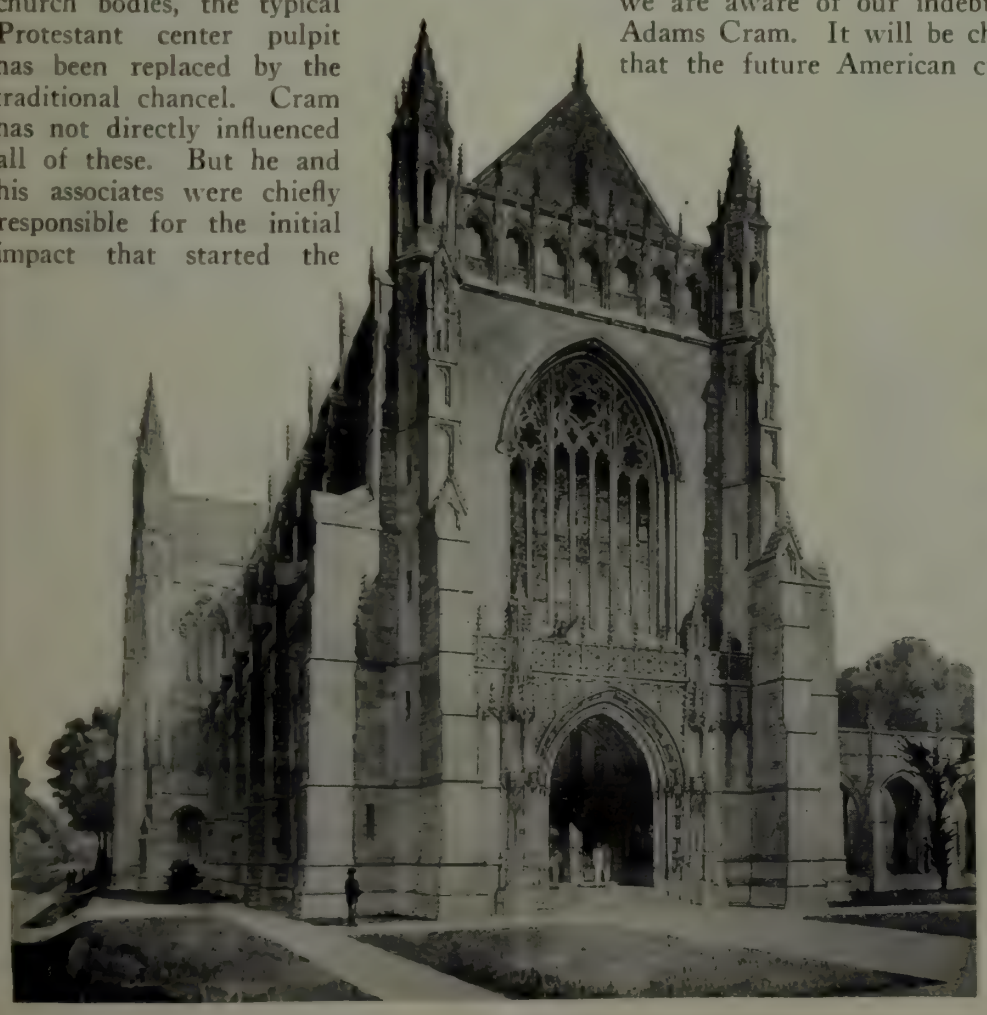
Yet why revive medievalism at all? Why not build in a style of our own? Is a great Gothic cathedral in America a thing to be proud of or a thing to be ashamed of? Is not Cram leading in the wrong direction? These are honest questions and they cannot be easily answered. I venture to suggest three lines of consideration along which lie the justifications of this movement: the cultural contribution of Gothic, the plasticity of work on the Gothic base, and the intimations of new catholicity in Mr. Cram's own most recent work.

American culture is forming. It is too young, its diverse strains of race and faith are yet too separatistic to permit of that unity of life which may be described by great indigenous arts. Artistically, we are still in the process of absorbing the past. Nationally speaking, can we afford to go on with our architectural memories stored full of Greece and of Rome, but lacking the glories of Gothic? A Gothic cathedral in New York may be to some a shocking anachronism. But not more so than a Classic Lincoln Memorial in Washington or Civic Stadium in Chicago. One is just as valuable as the other as a

(Continued on page 62)



St. Thomas' Church, New York, shows full Gothic form with some perpendicular details, well composed facade and up to date the best Gothic interior in America. Cram, Goodhue and Ferguson, Architects



Princeton University Chapel is a type of high clere-story structure. The six mullioned windows are especially beautiful with the crown of thorns tracery. Cram and Ferguson, Architects

A Group of Distinguished Rooms

Suggestions for Decoration with Ancient and Modern Furniture

Courtesy of Kafoch House



(Top) — Delightfully reminiscent of the Georgian, though suggestive of Queen Anne flavor, is this formal living-room with walls of golden yellow. The richly ornamented fireplace, reminiscent of William Kent and the gilt walnut Queen Anne cabinets either side are important decorative features. Interior by Lyman W. Cleveland

The jade green walls of this intriguing English morning room supply a delectable background for the furnishings of English origin and the gay mulberry, blue, rose and green of the Directoire chintz used in hangings and upholstery are repeated in the sofa pillows. Interior by Woodville & Company

Courtesy of Kapock House



(Top)—The immediate source of inspiration for this dignified paneled Georgian dining room, done in soft green, was the fireplace and chimney, a rare example of late 17th Century craftsmanship. The soft blue green of the tapestry chairs and warm browns of the walnut and marquetrie furniture are both restful and harmonious. Interior by E. A. Belmont

Dominating this superb room is the Tudor paneling of linen fold design, an unusually fine example of the woodwork of this period. The furnishings, including examples of different periods, illustrates in a most convincing manner the ecclecticism which exists in so many American homes. Interior by Rosenbach Co.

Modern Italian Composers and Their Works

Respighi—Malipiero—Pizzetti—Rieti—Labroca

By MARY HOYT WIBORG



Ottorino Respighi, a modern Italian composer

THE Italian nature is so indelibly associated with music that it has become one of the strongest characteristics of the race. But in spite of centuries of inherited tradition of classical form the modern tonal expression has strongly affected the harmonies and trend of the creative musicians in Italy today as in every other country. With conservatories and schools of music in all their leading cities combined with the natural gift of musical conception in every phase; from the lyric street singers of Naples, Florence—and the hill towns of Tuscany, the gondoliers of Venice, to the full orchestra and operatic perfections of La Scala in Milan — Italians should have the widest possible range of both training and musical feeling to draw from in new composition.

There is the tendency growing in the public of every country to acquire an international knowledge of artists,—to know the music, musicians and creative work of one land is but to seek out the same parallel lines of thought in another—America especially has an almost greedy eagerness to follow the contemporary channels of art and with members of orchestras—their leaders—operatic divas of Italian origin—eager to render an understanding performance of their fellow countryman's achievement, Italian composers themselves need little introduction to the public. But aside from those able to have followed orchestral and operatic concerts led by Toscanini and Casella in America this winter, the possibilities of new works and a brief outline of past accomplishment of the following

(Continued on page 66)



Victorio Rieti, one of the men much talked of in Europe today



Casa Malipiero, Asola, near Venice



(Left) — Francesco Malipiero whose music has been much played in the last few years by the New York Symphony orchestras



(Right) — Mario Labroca, Italian musician of distinct creative ability



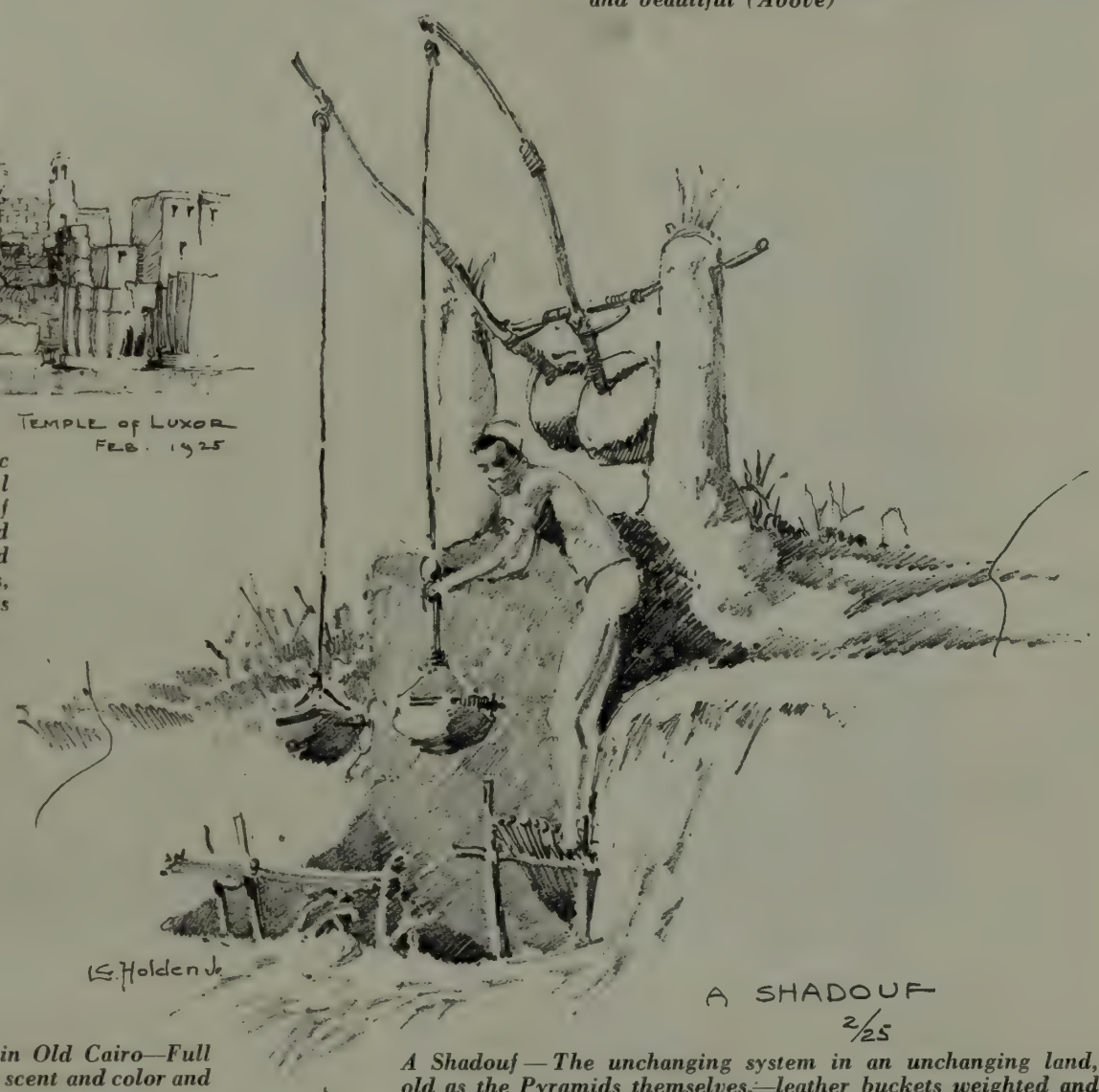
Pages from Egyptian Sketch Book

Drawings by Lansing C. Holden, Jr. Notes by Edith Gillingham Holden

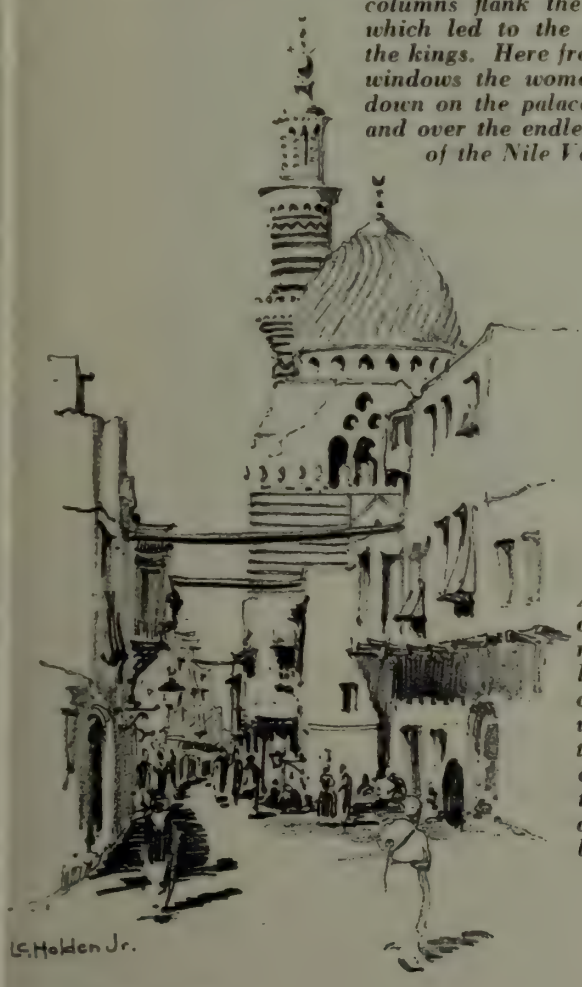


Two lonely and majestic columns flank the portal which led to the harem of the kings. Here from barred windows the women looked down on the palace gardens, and over the endless reaches of the Nile Valley

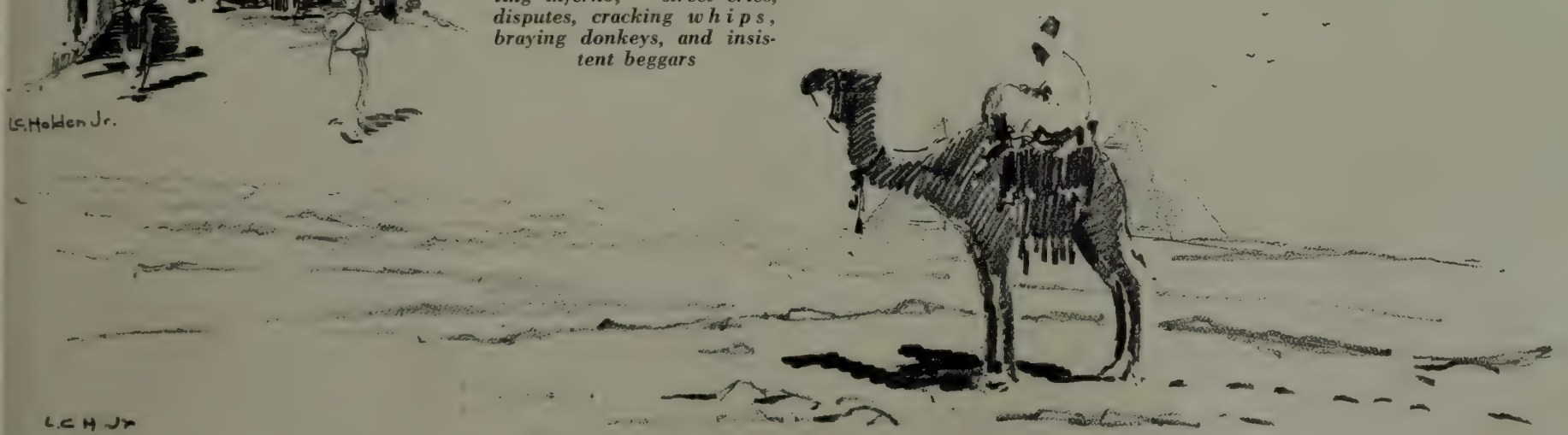
Nile Sailboats — Always the same, yet everchanging and differing one from another, these "feluccas" of the Nile rest lightly on the calm water, pale butterflies folding and unfolding their graceful wings in the radiant sunshine. At night they become phantom ships dimly reflected, carrying a ghostly crew who chant a melancholy song, tuneless and beautiful (Above)



A Shadouf — The unchanging system in an unchanging land, old as the Pyramids themselves,—leather buckets weighted and balanced by balls of mud, lifted and lowered unceasingly by half-naked men, who chant in a minor key as they call upon Allah to aid them



A Street in Old Cairo—Full of all the scent and color and mystery of the East, where latticed balconies lean toward one another, and veiled women watch unseen. Here the noises of Egypt seem to concentrate in one ear-splitting inferno, — street cries, disputes, cracking whips, braying donkeys, and insistent beggars



Rooms of Composite Beauty

Decorations Combining the Beauty of Italy, the Grace of France, the Romance of Spain, the Traditions of England and America

By FLORENCE S. CLARKE

FROM time immemorial, furniture has been an expression of the age in which it was produced—the spirit of the age. The beauty and charm of old France is reflected in the graceful and elegant furniture of Louis Quinze, the traditions of England are expressed in the rhythmic lines and homelike feeling of the furniture of Queen Anne, color and decoration in that of the Italian Rennaissance, but the furniture of the eighteenth century is the most adaptable to present day uses, for comfort and elegance, beauty and charm, for richer or poorer, it is the loveliest furniture the world has ever seen.

Much of its fascination lies in the rich tones of the wood, mellowed by time, with the bloom that age alone can give, the mysterious personality of those with whom it has been associated and above all, the fact that antique furniture possesses character, soul, the qualities expressed by rare craftsmanship. English furniture at the end of the eighteenth century, in the style of Chippendale, Hepplewhite, Adam and Sheraton, was the culmination of four hundred years of progress in designing. Utility, beauty of line and proportion were combined and the use of rare woods in inlays was brought to perfection. Today the furniture of these masters has a universal appeal, from its grace, dignity and refinement and also because it harmonizes so perfectly with furniture of every period.

The marked changes in eighteenth century furniture were inspired by a desire for comfort. In France the magnificent halls of the palaces were partitioned, making smaller rooms to suit the tastes of Louis XV and his court, dainty pieces of furniture supplanted the heavier furnishings, twin beds were introduced, the utility of the "gueridon" or incidental table was discovered and the commodes, bureaux and escritoires were the finest examples of the mode. Louis XV paneling, painting, tapestry, and gilding, with the beautiful mirrors and lights of the period, is the most effective decoration and brilliant background for American ballrooms and state drawing rooms, but in reproducing a French salon of the eighteenth century, which demands contemporary accessories—the porcelains of Sevres, the tapestries of Beauvais, the silks and velvets of Lyons, the crystal candelabra—beware of anachronisms.

Much of the charm of eighteenth century French furniture was inspired by Chinese paintings, lacquers, silks and porcelains. The Chinese influence also extended to England, where Chippendale, the master of mahogany assimilating ideas from every source, often adorned his commodes with Chinese fretwork, hence the "Chinese Chippendale." The claw and ball on his mahogany furniture, though supposedly the claw of the Chinese dragon clutching the "Pearl of Wisdom," is now said to be of Classic origin—an eagle claw or lion paw, clutching the globe of the world. Perhaps one reason why Chippendale furniture harmonizes so well with that of other periods, is the mixture of styles, of Dutch, Rococo, Chinese or Gothic—he often combined two or more.

As far as possible the furniture of a house should conform with its architecture; in an apartment the furnishings are influenced by the proportions of the rooms, the height of walls, windows and doors, style of mantels and lighting fixtures, but decorators are departing from the idea of strictly period furnishings in creating homes, realizing that personality should be expressed and that more livable and lovable interiors are made by grouping furniture from different lands, establishing an entente cordiale among many nations. An Adam mantel may inspire the furnishings of an entire room, a bit of brocade the color scheme. An arched doorway in plastered walls, or the gleam of a lantern with wrought iron frame may suggest the romance of old Spain and result in the harmonious combination of Italian Renaissance with Spanish furniture.

A French living or sleeping room may have walls paneled in wood enameled in white or a delicate color, or hung with silk with curtains to match, a plain rug, or Persian in floral pattern on the polished floor and with simple furniture of the period, gilded, painted, or in the natural walnut, a charming homelike interior will result. The bergeres and chaises longue are unsurpassed for comfort and the gueridons placed invitingly near hold lamps, books and flowers. But if the delicate beauty of the period is thought too formal, a more homelike atmosphere may be infused by the addition of an Adam commode in satinwood with floral inlays, a Hepplewhite chair and an English arm chair. The delightful Venetian furniture also harmonizes perfectly with French furniture of this period. Until late in the eighteenth century, only palaces and great houses had real dining rooms. Usually a small antechamber was used which served as a boudoir between meals, but after that time, quite charming dining rooms are pictured, with paneled walls, niches with wall fountains, round or square tables and low backed, comfortable chairs, with upholstered or cane seats.

In this age of jazz, it is refreshing to learn that the popular taste is turning toward the Colonial or Georgian furniture. Whether this is the result of the opening of the American wing of the Metropolitan, or the reaction from the more elaborate styles no one knows, but the vogue for the beautiful furniture of our ancestors is more pronounced

(Continued on page 54)



Photos by G. W. Harting

This typical Italian interior of the thirteenth century shows arched wall niches on the stenciled plaster walls. The beautiful Italian credenza is flanked by arm chairs of Spanish leather, green, embossed with gold, an Oriental rug shows to good advantage on the dark tiled floor. Illustrations courtesy Lord and Taylor

Contemporary Reminiscences

The Intellectual Ring-around-Rosie and the "Swap Your Partners" of the Literary Virginia Reel

By BURTON RASCOE

THE world of literature and ideas has become so topsy turvy within the last year that I should no longer be either surprised or shocked to hear that George Horace Lorimer had resigned from the *Saturday Evening Post* to become editor of the *Dial* and that the Rev. John Roach Straton had given up the pulpit in order to open up a night club. Even Bishop Manning, who, hitherto, like Old Faithful, could be counted upon at regular intervals to issue a bulletin deploring the recklessness of the younger generation, has come out with a declaration that the young folks are veritable little angels and that they have been badly maligned.

H. L. Mencken, ancient satirist of Rotarians, public speakers and banquets and lampoonist of college professors, makes a speech at a testimonial banquet tendered to him by Harvard professors and presents the flag of Maryland to the toastmaster. In my day at college, the mere mention of Mencken's name by a student was enough to get flunked by half the faculty and called before the dean for a quiz and discipline; and yet a university student writes to the *Sun* saying that he is so sick and tired of having college professors ram Mencken down his throat as the epitome of culture, taste and intelligence that he hopes Boston will revive an old custom and give Mencken a public ducking.

Stuart Sherman, for nearly ten years Dreiser's bitterest and most denunciatory critic, proclaims "An American Tragedy," a profound and epoch making novel and praises Dreiser as a giant among literary pigmies. Jean Cocteau, the bad boy of French art and letters, embraces the Catholic faith and publicly repudiates his former pronunciamentos, smart cracks, risky novels, and clever essays. Aldous Huxley, the ultra-sophisticated chronicler of the more modernistic aspects of London eroticism and art, buys a Citroën (the European equivalent of a Ford) and celebrates the joy of driving a car, listening to the radio, and living a Babbitt's life. President Butler of Columbia, once the very rock and synonym of extreme conservatism, takes the stump against Prohibition and gives voice to utterances concerning liberty and free speech which would have got a man jailed as a Bolshevik five years ago. George Jean Nathan, an epigrammatist of amour and former advocate of complete freedom from censorship in things relating to art and the theatre, voices his objection to the swearing and sexiness of Broadway plays. Theodore Dreiser, once a bugbear at whose approach with a manuscript all the magazine editors and some of the publishers dived out of back doors and put up "No Admittance" signs, gets $90,000 for the movie rights to "An American Tragedy," which, although it is an enormous two volume novel, is among the best sellers. Rebecca West, once a militant advocate of the "new freedom" for women, writes in favor of feminine graces and Victorian virtues. Ernest Hemingway, whose style and method derives largely from Sherwood Anderson, John Dos Passos and James Joyce, writes a scathingly brilliant burlesque of these three writers, called "Torrents of Spring." George Moore, who had to issue his books in limited, subscription editions to avoid annoyance from self-appointed guardians of British morals, writes against what he believes to be a preoccupation with sex in modern novels. And the examples could be multiplied by the dozens here and in Europe.

Katharine Brush, author of "Glitter"





Martha Ostenso, author of "Wild Geese" *Isabel Paterson, author of "The Fourth Queen"*

About five years ago when I still had some of the cockle-burrs of the Western thickets sticking to my person and was still capable of ingenuous astonishment at the airy independence and unexpectedness of New York women, I was called on my office phone by a sweet lady whom I had never met, who introduced herself and said she would like to come by and take me to lunch within half an hour. I threw out my chest a bit, grimaced into what I thought my office mates would take to be a blasé and knowing air, strode with a determined effect of poise into the wash room, scrubbed my hands, brushed my hair, dusted my clothes, rubbed my shoes and eyed myself critically in the glass. The prospect I saw there was not altogether reassuring, but it was the best I could do and it had seemed to fetch an intriguing date. I lighted a cigarette and practiced flicking it. I also tried the very difficult feat for me of lifting one eyebrow while depressing the other, but my critical sense told me that I might leave that out of the program.

Precisely within half an hour, or maybe it was one or two minutes to the left or right, an attendant informed me that a lady was waiting for me in a car outside. A charming and cheerful lady, with the buoyant bloom one sees in the advertisements of women enjoying winter sports, sat at the wheel of a glistening maroon Rolls-Royce roadster, beneath an astonishingly green (yes, before the book's vogue) tocque.

ISABEL PATERSON

"Are you Mr. Rascoe?" and with my nod "I want you to meet Mrs. Paterson," and she indicated a mousy little person with a beautiful nose, in a quaint hat, whose smile was timed precisely to the length of time necessary to say "How-do-you-do," who then knitted her brows and peered at me with a disconcerting inspection through nose glasses which she handled as if it were a lorgnette. I was chilled slightly and increasingly puzzled, and my mind was a confusion as we sped with an alarming alacrity through traffic which I would have hesitated to engage afoot, cautiously.

We reached Voisin's and I patted my wallet pocket to answer a quick doubt. I mentally estimated in obedience to a similar doubt when the headwaiter addressed the buoyant lady by name, indicated an empty, charmed circle, and hoped that the luncheon she had ordered was prepared quite according to her taste.

With that, some of my mental problems had vanished and I regained some of my ebullience. The fires of conversation were efficiently stoked by my charming hostess (for it was definitely settled now in my mind that she was my hostess and not I the host) and I warmed up and began to let off steam. The mousy little person continued to eye me with an amazing curiosity; and then suddenly she reached up, as though to touch the latch, and pulled the damper down. I had said something with which she disagreed (knowing her later I am astonished that I had got as far as I did before that happened) and she made me feel instantly not only that I was in error, but that being in error was my habit of mind. Making a lame attempt to justify my error, I committed two or three errors in logic in succession, which she contradicted with such quiet force that I had to acknowledge tacitly by silence that I had been wrong in the first place and that it behooved me not to make myself ridiculous by imagining I could argue down a woman especially when she had both the facts, experience and logic on her side. I took an instant and enormous dislike for this positive little woman as a faulty anodyne to

(Continued on page 80)

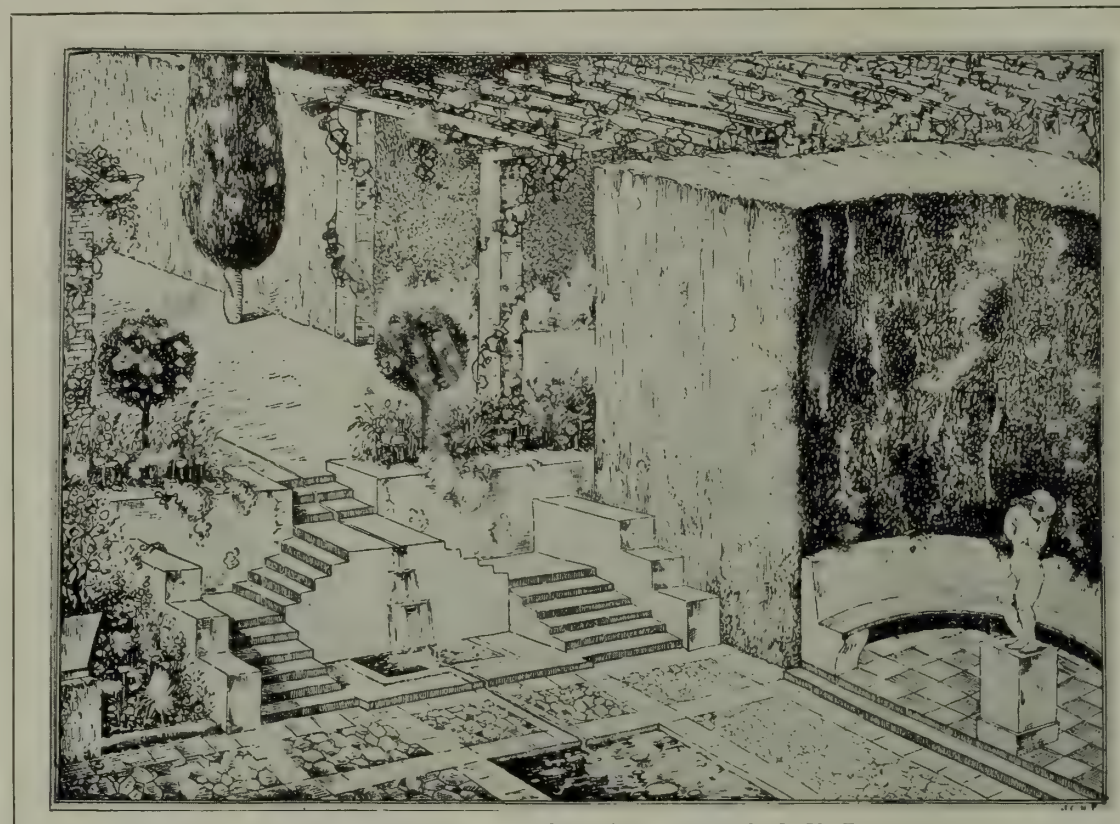
The Art of the Garden in France

The Compartment Garden —The Modern Note in French Garden-making

By ALLAN ROSS MACDOUGALL

THE Art of the Garden in France received a tremendous encouragement, if any were really needed, last year, during the Exposition des Arts Decoratives. One of the outstanding features of that great show and the one most commented on, after the architecture, was the space devoted to innumerable small gardens. Their diversity of spacing, their novelty in setting and planning; the radiant beauty of their coloring; and their smiling hospitality made them a joy for the casual visitor as well as a source of interest and edification for the student of these matters.

The artist Fernand Bac (Brentano's), whose property on the Cote d'Azure *"Les Colombieres,"* is one of the wonders of modern landscape gardening and about which a most instructive book has lately been written, wrote a most interesting article covering the gardens of the Decorative Arts Exhibition. He sums up by noting that: "The inventive and inquiring spirit still remains a great French quality. It even dominates the inevitable disproportion that exists between the idea of a garden and the ambiance of such an artificial city as the Exposition filled with so many appeals to the eye. In the conception of the garden there is an intimacy which in other days excluded the general public One must then render justice twice over to those artists who in the middle of so many difficulties knew how to give the illusion of repose encircled as they were on every side by a new world. . . .



Two modern French gardens designed by J. C. N. Forestier

A man, one of the last, who has created a royal domain with the immense perspectives of the *ancien regime,* said to me last year at *"Les Colombieres":* "The future belongs to the *jardins a compartiments.* They come much nearer to an existence in which the citizen of today hides, rather than spreads out, that which remains to him of luxury in intimacy."

But, as Mr. Bac points out, there is no one of these small gardens, no matter how artfully modern it may be and adapted to the scheme of things today, that is completely estranged from the gardens of the past. He lays down this axiom: "There is no form, no matter how new it seems, that does not owe something to a preceding one."

The days of the great gardens are over. Le Nôtre has no successor these days in France or England. Versailles and Hampton Court are kept up by the state, and the great private estates where the art of gardening flourished are being broken up into small parcels. "The Old Europe is dying," says Bac, "on the sill of the garden city."

That, however, is only a half truth. Gardens, larger than garden-city ones, are being planned and planted. Some interesting advice about them is given by the famous garden painter Andre Vera in the latest number of the quarterly *"La Demeure Francaise."* The title is "Letters on Gardens." To a friend who asks his advice he writes: "You are impatient to have every light thrown on the modern garden. You ask, dear friend, not letters far apart, but the whole thing together."

* * *

You have reflected and can express your ideas to the architect. Are you going to stay all the year, or only during the summer, near your garden? Must it be in winter a spectacle for you or do you want the flower-beds to bloom only in summer? . . . Do you wish it to be restful, having nothing but the play of greens; or can you bear opposing colors—beside the green the flowering of reds and variegated colors interlacing the uniformly green hedge? Do you want continued paths to walk in, having stations arranged, the ones in the sun and the others in the shadow, so that you may go alone or in company and enjoy the heat or the shade?

* * *

The architect having your indications, sketches out your plans. You will ask him to take into account the relation of the garden to the house and the house to the various parts of the garden itself. In a word, the proportions. You will see if such and such a façade furnishes the parterre with a numerical modulation and if all the lots draw their origin one from the other. You will want to see squares, double squares, rectangles, triangles, etc., and the regulating trace that prepares the groundwork with the outlines that ought to attach the garden to the house. In this way, the garden will not only be a series of juxtapositions, but also a composition. The faults of detail will be avoided — statues, for instance, with dimensions meant for a park in a lordly chateau. The result will be a harmony uniting the house and garden into a property. The sense of possession in you will thus be fortified.

* * *

In the sunny spaces you will lay out the kitchen gardens, the fruit garden and the poultry yard. You will separate the vegetables and the fruits to their advantage. . . .

In the fruit garden you will apply yourself to producing an effect of order and patience by having some of the fruit trees trained against the walls and across the horizontal cords and over trellised arches along the paths. The poultry yard should have houses for the fowls that are not merely picturesque chalets. They should be blocks pleasantly painted in bold colors, and the choice of iron work and netting should also add to the general style. In the middle of the poultry yard a pigeon house might be installed. Pigeons pursuing, meeting and cooing are very diverting.

* * *

Before the house you will make a parterre whose surface will be divided into compartments each walled off by bordering boxwood. Then you will fill the most of these compartments with hardy plants that bear pruning and that look or count for grey—either that their leafage is touched with silver or gold like the silver boxwood, golden box-wood, golden or silver spindle-wood, ground-ivy, or else are really grey like the santolina, the thyme or the lavender. They

(Continued on page 76)

A Fascinating Biography of Knives and Forks

The Knife Is as Old as History But the Fork Was an Eccentric Novelty Four Hundred Years Ago

By DOROTHY BENT

TODAY a meal without a fork is either a practical joke or a picnic. The fork, formerly the subservient handmaiden of the feast, is now invariably accepted as the feminine equal of the masculine knife. But only recently has it attained the independence and importance of the modern feminist. In our grandfathers' time the fork was not emancipated. It was but a meek helper to the dominant knife, the dangerous supremacy of which threatened members of even the best families with lacerated tongues and cheeks. And less than four hundred years ago it was a merely decorative convenience, the virile knife alone controlling the banquet. A fork was then a new fashion, a delicately-wrought object to marvel at, an exquisite accessory possessed only by the wealthy nobility and treasured as a jewel.

Its exact origin is obscure. Some authorities point to the pronged surgical instruments of the Romans and to occasional bronze forks which appear to antedate the fifteenth century as evidence that forks were in use before the Christian era. However, they seem to have disappeared thereafter and to have been rediscovered in Italy, where they came into general use in the sixteenth century. They were exquisitely elegant and tiny, delicately made for the dainties of the table. The inventory of a favorite of Edward I, Pierre Gaveston, tells us that he possessed sixty-nine knives and but three forks, which were used for eating pears. Jean d'Evreux had one fork which he kept in a specially wrought casket. The forks of Charles V were of gold inlaid with precious stones and were used for eating cheese. That of the Duc de Berri was of crystal intricately worked with gold and set with five pearls and, according to the inventory, worth "ten pounds Tours currency." This fork had but one prong and was kept for eating strawberries.



Precious metals exquisitely inlaid on ivory decorated many early knives and forks. Those at left, Flemish, XV Century. At right, Italian XVI Century. From the National Museum, Florence

The fork reached England by way of France and Holland in the early seventeenth century, probably through the influence of Thomas Coryate, who left a record of his experiences. He says in his description of his journeyings: "I observed a custom in all these Italian cities and towns through which I passed that is not used in any other country that I saw in my travels, neither do I think that any other nation of Christendom use it, but only Italy. The Italians, and also most strangers that are cormorant in Italy, doe always at their meals use a little forke when they eat their meate . . . for while with their knife which they hold in one hand, they cut the meate out of the dish, they fasten the forke which they hold in the other hand upon the same meate, so that whatsoever he be that sitting in the company of any others at meals, should inadvisedly touch the dish of meate with his fingers, from which all the table doe cut, he will give offence unto the company as having transgressed the law of good manners insomuch that for his error he shall at least be browbeaten, if not reprehended in wordes. The cause of this curiosity is because the Italians cannot by any means indure to have his dish touched with fingers, seeing all men's fingers are not alike clean. Hereupon I myself thought it good to imitate the Italian fashion by this forked cutting of meate, not only while I was in Italy, but also in Germany, oftentimes in England since I came home."

The new fashion naturally caused a great deal of amusement to those unfamiliar with it. The technique of eating vegetables and soft foods from the knife-blade had long been the accepted thing. The new utensil required a different manipulation. One writer tells delightedly of watching the eating of salads, shellfish, artichokes, asparagus, and peas, as some persons were more adroit than others in finding the way to their mouths without accident, some letting the food drop to plate and napkin, others elongating their necks and bending forward over their plates in strange manner.

The emancipation of the fork followed the struggle of the knife to become itself an article distinctly for table use. The medieval knight had little need for a separate knife to assist his ten dexterous fingers at a repast when his sheathed weapon was always sharp and at his side. The dining table,—a rude, removable affair of boards on benches, perhaps covered with a long cloth,—was innocent of cutlery and but sparingly decorated with dishes. Each helped himself from one



Ebony handles inlaid with mother-of-pearl or silver were made colorful with bands of tinted ivory. At left, German XVIII Century; centre, Spanish XVII Century; at right, German XVIII Century. In the Metropolitan Museum

At Eastertime cutlery with ivory handles was used. From left to right, Italian XVI Century, European XIX Century, French XVI Century, German XVII Century. In the Metropolitan Museum



In the XVIII Century, forks still retained their earlier shapes and lavishness of decoration which often included rich enamels. In the Metropolitan Museum



Early pocket sets were the prototypes, in utility at least, of our modern camping outfits. A Spanish set of steel and ebony dates from the XVII Century. In the Metropolitan Museum

large platter or bowl, and metal goblets held the drink. Individual plates even were lacking until the sixteenth century. Jean de Garlande in his "Dictionary" of the thirteenth century says that two persons commonly shared a "couvert" which consisted of a thick slab of bread cut from a large loaf on which the meat was served sizzling from the fire, and which was then later cut in halves and devoured. We are not told how semi-liquid foods were managed, but it is clear why the custom of passing basin, ewer, and towel followed as well as preceded the banquet. Everyone washed in the same basin of water because of the prevailing dread of poisoning. This was considered a mark of gallantry, as indeed it must have been.



Early English silver from the design of Paul Lamerie, the famous silversmith of England. Circa 1740. Courtesy of Crichton & Co.

Knives and forks were in use long before they formed part of the table decoration. A lord commonly possessed but one of each which were reserved for his own personal use. They were kept in the casket which held his ornamental saltcellar and his box of precious spices. This casket, which was called a "cadenas," was frequently in the form of a silver ship complete to the smallest detail, and was placed before a noble as he sat down to the meal. The inventory of Charles V in 1380 mentions one of these: "L'on y met dedans quand le roy est à table, son essay, sa cuiller, et sa fourcette."

Naturally, forks were too costly to be furnished in great numbers to guests at the feast. It therefore became fashionable for everyone to carry his own with him. The Metropolitan Museum possesses two of these compact sets which, in utility at least, were the prototypes of our modern camping outfits. But the beauty of the tooled leather casings, the carefully considered forms, the elaborate ornamentation of the fork, as well as of the knife and spoon which came to be included in the case, made them articles of unique loveliness. The fork was ingeniously contrived into a handle for the spoon, the prongs fitting into circlets on the back of the bowl. This arrangement may have been the inspiration for the "rat-tail" spoons in vogue in England under Charles II. As an additional convenience, a toothpick was fitted into the hollow handle of the fork, unscrewed by an ornamental top. *(Continued on page 75)*

Forks varied in size and decoration. Left, handles of marbleized glass, French XVIII Century. Centre, porcelain with painted decoration in violet, orange, green, and gold, German XVIII Century. Right centre, metal circles inlaid on bone, European, XIX Century. Right, brilliant enamels and mother-of-pearl, Italian XVII Century. In the Metropolitan Museum





Left, ivory and silver, Swiss, XVII Century. Left centre, ebony and mother-of-pearl, Italian XVII Century. Centre, chased mother-of-pearl and brass, French, XVII Century. Right centre, cut crystal, German, XVIII Century. Right, wrought brass and steel, Italian, XVI Century. In the Metropolitan Museum

From the Royal Pleasure Gardens of the Eighteenth Century



this hand-blocked English Print derives its picturesque, colorful charm

A FÊTE in the famous Ranelagh gardens where George IV was wont to take his pleasure, attended by his court and by the wit and beauty of that brilliant, romantic period—provides the theme of this charming English print.

Picturesquely attired in the costumes of earlier days, these lords and ladies and beaux and belles stroll about laughing gaily at some daring sally, indulging in lavish gallantries and enjoying the sylvan beauty of these famous gardens.

* * *

EARLY in the seventeenth century, hand-blocked English linens were first introduced and immediately were accorded high favor for the upholstering of fine furniture, for draperies and for hangings.

In the latter part of the 18th Century, there was a revival of this fashion, due to the advent of weaving machinery and the gradual disappearance of "all-over" embroidery for hangings and upholstery. Further, under the romantic influence of the period picturesque little scenes from the East or from the earlier centuries appeared not only in the textiles, but even in the wall papers.

Today, hand-blocked English prints are again in high favor, since they lend themselves so admirably to so many types of furnishings.

Moreover, they are extremely effective for wall coverings, particularly with the interesting lacquer treatment.

Schumacher English prints, as well as their distinguished variety of chintzes, brocades, damasks and velvets, may be seen by arrangement with your decorator or upholsterer or the decorating service of your department store.

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THERE is so definitely a *right* way to use drapery and upholstery fabrics with your own furnishings, yet it is something that only expert judgment can really know. How you may, without additional expense, have the professional services of an interior decorator for your home is explained in the booklet we have prepared, "Your Home and the Interior Decorator."

This beautifully illustrated booklet will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. B-6, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.



Typical of the lovely furniture of the Queen Anne period, this wing chair shows how effectively this English print may be used for upholstery



Redolent of the gay, romantic, brilliant days of the late 18th Century, this English print is one of the new Schumacher fabrics

F-SCHUMACHER & CO.

(Continued from page 48)
today than ever before. The excellence of much of the Colonial furniture is due to the discriminating taste of the Colonists, who recognized that the more ornate pieces were out of keeping in America where life was simpler, so they imported only those designs best suited to their homes and mode of life, or had their cabinetmakers copy from patterns. It is often difficult to distinguish the best examples of American cabinet work from the English originals, but as a rule the apprentices seldom acquired the skill of their masters, though pie crust tables and well carved chairs were the equal of those made in England. During the eighteenth century the work constantly improved and the Chippendale models are splendid examples of the cabinetmaker's art. Georgian furniture is especially suited to American homes, as one can have very simple rooms or those carried out in most delightful detail, the pine dressers, ladder back chairs, and maple four posters, being as correct as the beautiful mahogany secretaries or highboys. Nor is it necessary that every piece of furniture be strictly of the period, for every typical English old interior contained some treasure from foreign lands.

Fortunate indeed are those to whom this furniture has descended from generation to generation, where each desk, table, chair or mirror has a history all its own, the table on which Washington wrote his last dispatch before crossing the Delaware, a chair, the favorite of Lafayette, who "left his mark upon its arm in memory," the mirror which reflected the rosy face of Dolly Madison, these are the treasures of the fortunate few, but if genuine antiques are unavailable, exact reproductions by skilled craftsmen are obtainable, works of art, which will eventually become heirlooms reflecting the spirit as well as the form of the antique.





(Top of page)—The dark oak paneling of this English living-room makes a delightful background for the beautiful mahogany secretary, the Queen Anne side chairs, and the Chippendale desk chair, while the Oriental rug glows with color

(Above) — The quaint fireplace, and stencil design in rust color on the yellow walls, were reproduced from the XIII century Davanzati palace, Florence. The leaded glass window, the Spanish chairs and Italian tables and mirror, are in perfect harmony, in this typical Italian dining-room



New York Galleries, Inc., Decorators

New York Galleries, Inc., Decorators

Beauty in furniture often reveals itself in the simplest forms, the hewn timbers hiding no secret of the artificer's pride in his handicraft.

¶ Thus, in the library pictured above, one may be captivated by the charm of an old Spanish chest, surmounted by a cabinet of tooled leather panels supporting an ancient ship model. Crudely fashioned after the manner of Iberian artisans, this rugged piece contributes poignant contrast to the more elaborate, richly carven sofa and tables, lending color and interest, and a feeling of restraint withal, to its surroundings.

¶ The full possibilities of this intriguing idea may be visualized at these Galleries—not alone in the profusion of furniture and related incidentals here, but in the fascinating manner in which rare antiquities and hand-wrought reproductions of historic examples are arranged in a series of decorative ensembles.

¶ Before a sympathetic background such objects grow upon one's affection with further acquaintance, until the purpose of utility is almost forgotten in the joy of their companionship.



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

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Well Planned and Finely Executed Stone House

The Picturesque Stone House of Mr. Persifor Frazer is an Achievement in the Use of Materials Selected



Robert W. McGoodwin, Architect

The garden about this house as shown in the picture above and in the drawing at the right is particularly well conceived. It is a flat terrace with conventional flower plots surrounding a small sunken pool, the four corners of which are accented by small quaint figures on pedestals

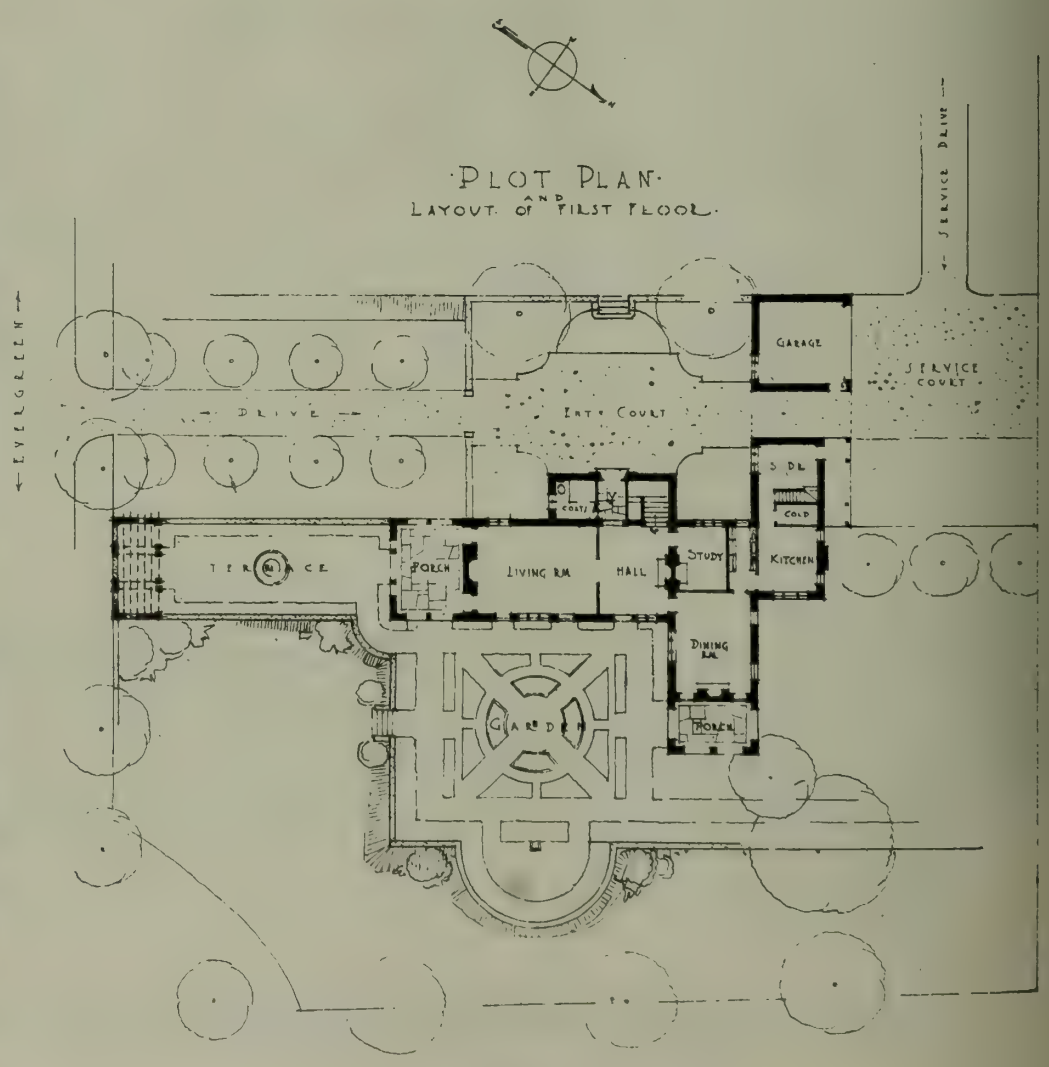


The drawing at the right shows the first floor plan of the house, the entrance and service court as well as the terrace and garden

Photographs by Philip B. Wallace



A reading corner in the living room in the home of Mr. Persifor Frazer, the books arranged in modern fashion of a built in niche





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THEY are not to be found among the cool and sparkling emeralds . . . or the heavenly sapphires . . . or the fiery diamonds . . . or the softly colored pearls. For they are locked securely in the heart of this organization, these unseen jewels—integrity, responsibility and truth.

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During fifty years of selling pearls and precious stones to many notable families, something of this confidence has entered into the minds of an extraordinary number of people. For it is true that Marcus & Company are as well known for their *unseen* jewels as for the lovely and precious stones that enchant their customers anew each season.

MARCUS & COMPANY

JEWELERS

At the Corner of 5th Avenue and 45th Street, New York City

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Peabody, Wilson & Brown, Architects

A Small House of Fine Lines

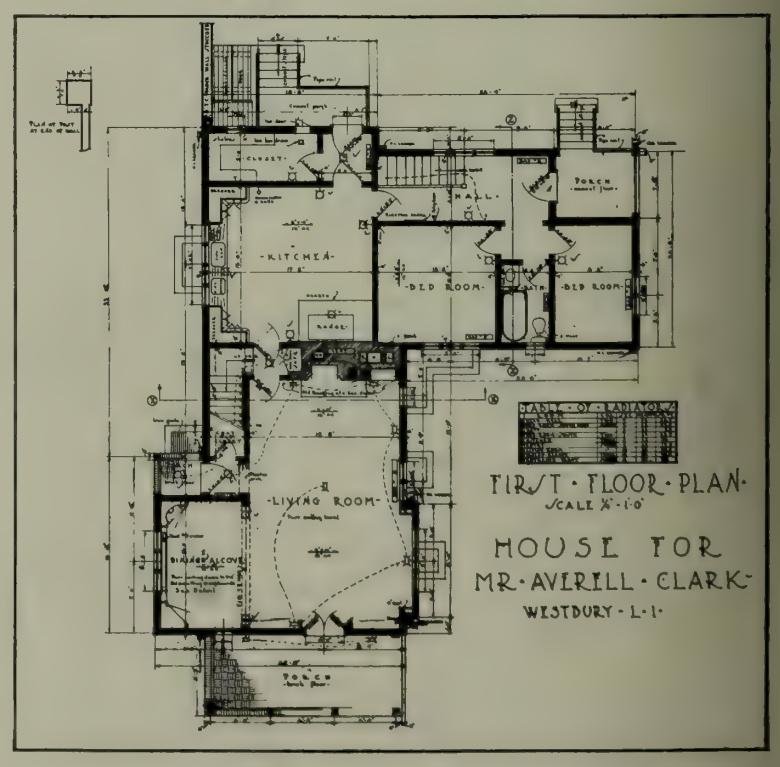
The Home of Mr. and Mrs. Averell Clark at Westbury is a Charming Example of a Modified English Cottage

Not only is this house of piquant character appealing by reason of its cobblestone, white washed walls, but it is interesting as being a "Progressive" house. The present wing, to be the service portion when the ouners are ready to carry out their present plans. Occupying a fine location on Powell Lane, the place reflects the quaint charm of the English countryside. Its character is altogether personal. The roof lines, the dormers, chimney stacks and general feeling are all expressive of good architecture and the planting, about the entrance, porches and along the wall of the service yard is sympathetic as well as effective



The low ceiled living room, paneled at the fireplace end, furnished in antiques of pre-mahogany period, with chintz hangings, has the air of an English country home







LES POUDRES COTY

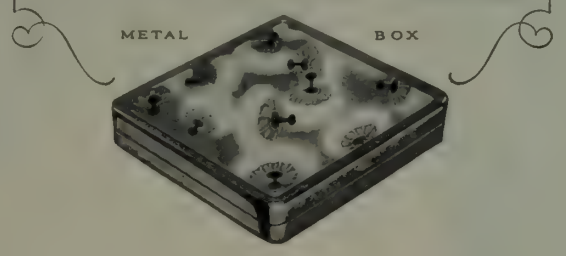
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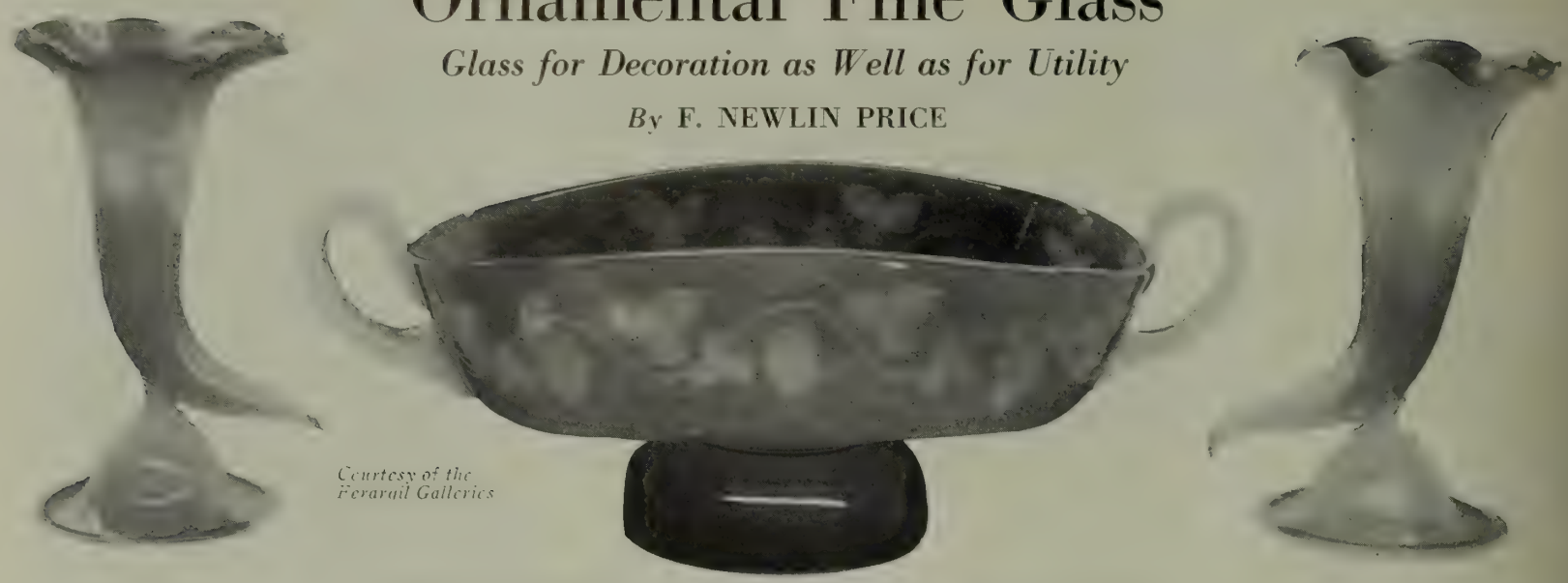
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By F. NEWLIN PRICE



Courtesy of the Ferargil Galleries

Jade glass set elaborated by Henning Overstrom of Corning Glass Works

WE have a great appreciation for decorative glass in this country. The old Cypress glass ravishes us with its wonderful rainbow tints; the glass from Venice, from Bohemia, from Austria are all much sought after and used in the most ornamental way in the modern home. And, of course, one never thinks of the supremely fine glass without the name Lalique immediately streaming through one's memory. Lalique is a great artist in whatever craft he touches, and his glass has a fairy quality that is almost unbelievably beautiful in form and substance.

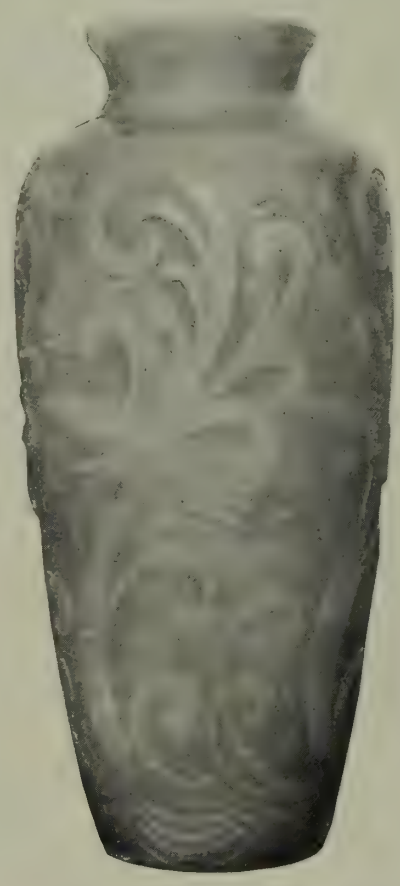
Mainly, in the past, it was the custom except in Colonial days to use imported glassware. Even when we wanted interesting modern things, we have thought of Vienna and Paris and Czechoslovakia and we have especially remembered Lalique and Martine, the latter of course, mainly for color. And so we are very proud that we can think of some very beautiful modern decorative glass originating in this country, the handwork of Frederick Carder, and his associates



Crystal flower vase by Frederick Carder

August Janessen, John Johansen, Henning Overstrom, and Charles Mathews. Already this work has received wide recognition, from a painter like Arthur B. Davies who thought it worth while to journey out to the headquarters of this glass craftsman, as well as from a great company like the Lasky Corporation, who when they wanted a glass slipper for the play "Cinderella" turned to Mr. Carder to model it from one of Gloria Swanson's little slippers. And the story of appreciation could continue through many pages—magnificent dinner sets, blue and gold glass tiles for church chancels and the most interesting experiments in creating new forms and new textures.

We like to think it, and we know at last it is true, that in America today we are creating ornamental glass so finely spun that



Sculptured alabaster glass vase wrought by John Johansen

it is like transparent moonlight, yet with a texture as hard as flint, with colors and designs that are original and picturesquely interesting.

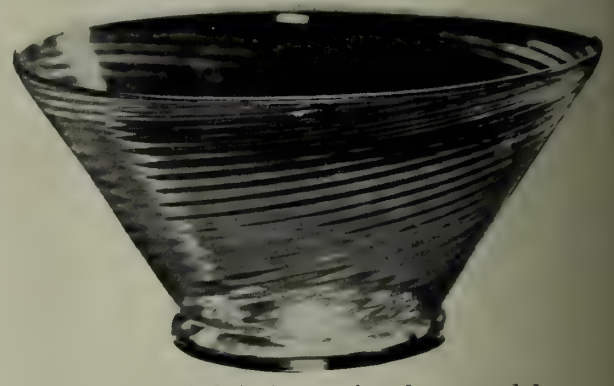
The romance of the gaffer, putting a handle on a vase has never left me. It is years ago that I first saw a vase rolled on a four-foot gathering iron, a strip of molten glass swaying to and fro lengthening down as it swung, pinched into shape and at last carried off to be annealed in the kilns, and all done very quickly for there is a narrow limit of temperature for the worker. The glass must be neither too hot nor too cold, somewhere around two thousand fahrenheit and all the while it must be kept in motion. And sometimes it must be taken back to the fire more than once and reheated before the right form is evolved.

For one of the new adventures in glass-making there is a process which involves the rolling of a gathered lump of hot glass over crystaline color dust which imbeds itself in the molten substance. This colored dusted piece is again dipped in the pot and blown to make a wondrous vase with sparkling, brilliant color permeating the substance.

The ancient practice of dipping a form into colored glass, sometimes to make four or five encasements, from white to gold, from black to blue or from red to white is being done today with extraordinary results.

And what a thrill there is in seeing the great crystal globe beautiful as a glass of ice water gently formed with a stick, the process not unlike the work the potter employs as he puts the clay upon the wheel to make a Greek-like form, only in the case of the glass there is a molten metal, with an exact time limit.

Here, indeed, is a genius in the industries—the man who can take the slender stem of glass and flare it out, constantly heating it until it meets the form he desires. Then with a pair of scissors clip off the excess glass.



Spun crystal dish designed and executed by Frederick Carder

Sometimes the nub on the stem of the glass is dipped in colored glass and pinched to make a dahlia blossom. It is like watching a miracle performed before one's astonished gaze.

The Millefiori ware—famous for a thousand years—is made today with countless little cylinders of vari-colored glass that resemble nothing so much as sections of peppermint sticks, that our youth knew. Recall



Flower dish by Frederick Carder

the winding thread of white and blue and red that climbed the center of that peppermint

(Continued on page 69)

AN EXHIBITION OF OLD STAFFORDSHIRE—The fine representative example illustrated, by one of the most interesting English Potters, is but one of a large collection of Staffordshire figures, groups, etc., now being Exhibited.



An extremely fine Staffordshire Pottery Statuette "Eloquence," sometimes known as "St. Paul preaching at Athens." By Enoch Wood, after a model by Sir H. Cheere. Circa, 1790. Height 19½ inches.

Vernay

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The Art of Ralph Adams Cram

(Continued from page 43)

necessary stage until they both pass into our subconscious possession and capacity out of which our own art shall at last come forth.

The necessity for architectural scholarship is evidenced by the wretched Gothic of thirty years ago. I know many pretentious buildings of that time claiming Gothic ancestry that are flat failures. Then came Cram with his impeccable scholarship. He can speak the Gothic language because he knows it. What limpid and gracious diction is St. Thomas in New York, what beauty, rhythm and elevation. It is no copy, it is no mere transcription, it is free and fresh, yet of the very spirit and mode of the best full-blown Gothic. So far as I know, it was the first American work to display all the typical members of a high Gothic church. It is no mere pointed window or even pillared hall. It has lower arcade, triforium gallery, clere-story and, best of all, masonry vaulting. What a variety of excellent features it has selected from older forms, such as the long grounded vault shafts attached to the round pillars, as in the best French, the lovely perpendicular transoms over the outer portal, the great rose, and others, yet all wrought together in ways utterly new. So, also, all the other amazing works of this great builder, they constitute the national book of instruction in the Gothic speech. They constitute also our portion in the inheritance of the spiritual culture of Europe for a thousand fertile years. This treasure is something infinitely worth having.

Viewed, moreover, from the direct angle of religion, typical American Protestantism has been a negation of the arts. Even when most respectable intellectually and morally, it has failed to develop artistically. It needs a corrective in the poetry, gaiety and mysticism of the middle ages, and this never more than today in the midst of the absorbing passion for science. Whatever may be said for the power of disembodied ideas, the physical presence of these solid buildings of stone will be a perpetual reminder of the attitudes which they stand for in the long history of human culture. He only plays round the edges of a national culture who does not know intimately its core of popular religion. Whoever knows that today knows that there is a widespread desire for better technique in worship, and that this better technique is being fostered powerfully by the very buildings which are rising in the train of this Gothic revival.

Then, next, it can be claimed for the revival of Gothic that it is the best base for new developments. There is little encouragement to plasticity in the Classic mode. This is the oft-repeated view of Cram himself. He does not wish merely to revive the lines of old Gothic work. He wishes to go back to the Gothic of the fifteenth century and take up the story where it was interrupted by the Renaissance. The themes of Renaissance architecture can be freshly combined and recombined, but there is no vital growing point. The Gothic of today, on the other hand, is becoming more and more plastic. Indeed, as some sculptors have of late worked toward structural forms, they have been met by the architects who have softened the stiffness of unbroken perpendicular corners and reared masses of power and weight and inner vitality. What might be called American Gothic has already achieved a warmth, a plasticity, a sense of bursting inner life thrusting up into growth which the elder builders never reached. Recall the stark, square towers over the crossings of the great English churches, the tower of Magdalen College, the western towers of Westminster Abbey and other such like. They are great towers, but not one of them has the plasticity of the crossing tower of Calvary or of the façade tower of St. Thomas. It is possible that we shall achieve a new architecture more rapidly by using the Gothic base than by working in any other mode.

Lastly, there seems to be something in Cram's idea of catholicity in the sense of medievalism which begins to intimate catholicity in the sense of comprehensiveness. If any building imaginable represents the comprehensive idea, it is a cathedral. A cathedral is by very definition the flower and head of the community culture, the place of the all-comprehending experience. Now Cram has put this idea into the new designs for St. John the Divine in a most magnificent manner. It is to be a five-aisled church. The two inner of the four side aisles are to be raised to the lofty heights of the nave itself. This will give a breadth and comprehensiveness, a civic reach, a note of universal man which expresses the catholicity of communal culture. No medieval church of France or England has this feeling, for none has any such wide space vaulted so high as these three lofty aisles will cover. If American religion wishes to choose the path of eclecticism, then this is not the way to represent it. But if the vitalities of loyalty to specific faith are to be broadened by fresh ideas and fresh forms into true comprehending catholicity, then, at least for this generation, this is the way to say so.

The works of Cram are beautiful in themselves. But they also constitute a mighty impact upon the formation of American culture along the lines that I have so briefly indicated. Not forgetting the historic figures known and unknown who have reared the great structures of the Western World from ancient times, some of them men of titanic genius, we are justified in regarding Ralph Adams Cram as one of the great master builders.



Nave in the Cathedral of St. John the Divine with cleve-story windows as in the 13th Century French Cathedrals and triforium arcade from early English inspiration. Ralph Adams Cram, Architect

Creating a Home as the Decorator Sees It

(Continued from page 40)

not use a large piece of furniture of the 16th century with lighter pieces of a later period. This matter of scale and proportion must be constantly bourne in mind and if a person is unable to visualize these factors then let him, by all means, get assistance. Without it, he may learn his lesson, but it will prove a costly experiment.

One should not introduce a lot of ornament of the so-called baroque style into the decoration of his rooms for if used at all it should be kept by itself as it does not seem to assimilate with more refined decoration. I would like to advise the layman to be guarded in buying antique furniture as much of it is faked by unscrupulous dealers. I tell my clients who buy abroad that if they themselves are not authorities it is far better to buy at home where they have the professional experience of authorities to depend upon.

This ban against period furniture does not apply to Spain which rarely introduces furniture styles of other countries, nor is Italy apt to mix periods. You may find antiques from different centuries in their decorative compositions, but not those from different countries. We find however, an infinite charm in combining the Italian with the English, and few fine formal rooms but have a cassone, one or more of the graceful walnut chairs, a bit of crisp wrought iron, wall sconces, or dainty figures of the saints. The same is true of the Spanish, in which a gorgeous Catalonian bed, perhaps, may take its place along with pieces of English Gothic flavor.

But the time is definitely past for period furnishing. For one thing it is not livable and today, people want homes not splendid salons for mere show. And, in gaining this estimable quality of homely charm, the home owner is also getting an insight into the history of furniture. He rejoices in the thought that the antiques he has gathered represent the best thought and inspiration of all ages, the skill and talent of European craftsmen for the past 300 years. That in itself, if not the raison d'etre, is a tremendous incentive to the home maker in collecting objects of decorative art.

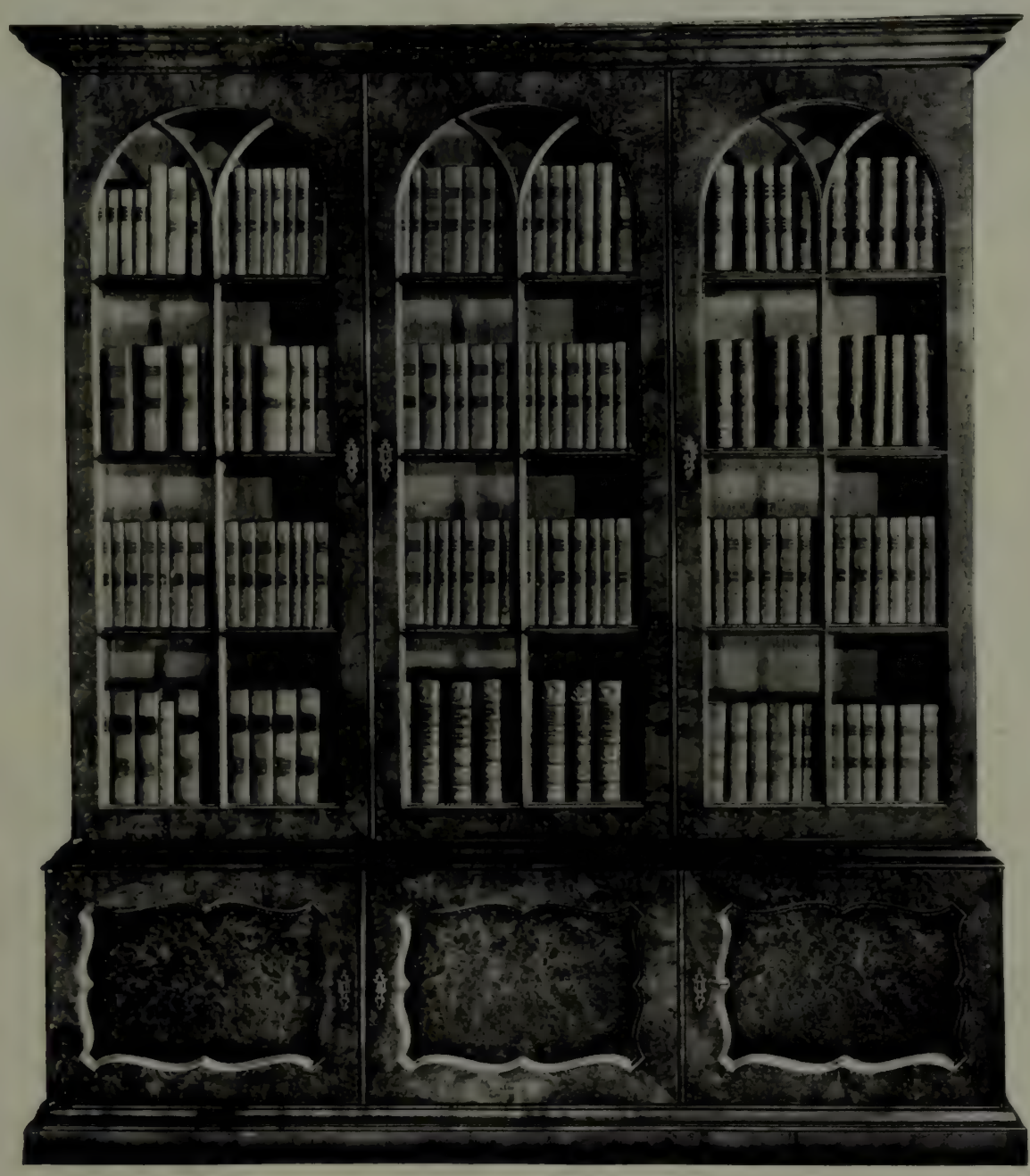
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A Famous Wayside English Garden

(Continued from page 32)

as the small gardens of England, the gardens of the hamlet and the roadside are those which furnish the greatest source of inspiration to the garden amateur in this country.

The picturesque wayside cottage is framed in as alluring a setting as the diversity of lovely materials that go into its own construction. The little old house of brick, stucco and wood has the quaint dormers, the trellises and charming window treatment, the brick paths and piquant garden ornaments that one is wont to associate with these humble but winsome small dwellings. The little green enclosure immediately in front of the cottage is a regular Grandmother's garden, with neat borders beneath the windows, trim grass paths which wind in and out and skirt the irregular flower beds filled with masses of color and fragrance.

All the old-fashioned flowers, with many new varieties both of perennials and annuals, are to be found there and in the center is a very old well or small pool, which has served as a drinking trough for the refreshment of man and beast for countless generations. The broken, rocky ground about the spring has been made into a miniature rock garden and the truly ancient character of this watering place is indicated by the remains of an old Roman road which runs through the property, still so hard and brick-like that it turns any plough and resists all attempts at cultivation, so it is only possible to grow turf on a layer of top soil above it.

A narrow, gravel path runs the length of the front of the cottage, and is ornamented by what appears to be rough-hewn stone mushrooms of giant size. These are not strays from some Japanese garden, but interesting relics of the farming country-side, being in reality the old stone cores of the climbing roses and through a regional haystacks. This narrow path leads into outlying plots and fields which make the foundation of the garden of enchantment which is to be.

First, a delectable orchard, with apple trees, widely spaced, and meadow grass knee-deep; then a great kitchen garden with broad flower borders and patches of small fruits; next a rose garden with long arbors smothered in little woods, a rushing brook runs a small ram to irrigate the whole place and also provides the makings of a water garden in a glade where there are to be banks of iris and still pools filled with lotus and waterlilies. At last, through a woodsy path one comes upon a picture which embodies the serene beauty of the English landscape, a flowering meadow on a hillside, shut in by magnificent old trees of elm and oak, whose lacy branches frame the spire of the parish church. Whatever the pangs of parting with her old gardens, Mrs. Martineau will be certain of finding many compensations in translating her dreams into reality, in the gardens of Wellsbridge Cottage.

In remodelling the old house itself as a modern dwelling, Mrs. Martineau has created the same feeling of charm and harmonious color which mark its surroundings. Wide dormer windows have been cut to give air and plenty of sunshine to the chintz draped bedrooms of the upper story, while a great living room, with raftered ceiling and ample fireplaces, has been added at one end of the cottage. The narrow entrance hall has a quaint decorative scheme worked out with gingham wall paper and old pewter, brass and some rare pieces of oak furniture, add to its distinctive charm. Of course there are flowers everywhere, as all pervasive as the fine English hospitality one enjoys which warms the cockles of the stranger's heart, once the garden gates have opened to receive him.



Gingham wallpaper, pewter and some rare pieces of antique oak furniture add to the distinctive charm of the narrow entrance hall of Alice Martineau's quaint English home where she lives and writes about beautiful gardens



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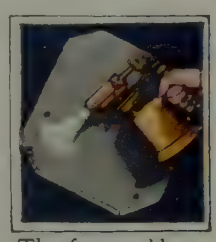
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John Davey was born in England, June 6, 1846, at a time when there were no public schools. This hardy and humble genius was twenty-one before he knew his A B C's. So he started in as a full grown young man to learn to read by the slow and painful process of self-education. He began with a little copy of the New Testament and a small dictionary, picking out one word at a time. Later he acquired a grammar so that he might put the words together properly, meanwhile studying horticulture and landscape gardening during a full apprenticeship at Torquay, England.

Then he heard the call of America, this great land of freedom and opportunity; and, like millions of other sturdy sons of Europe, he came here to work out his destiny. He pursued his education still further, working by day and studying by night, until he acquired an education that would do credit to the majority of college graduates.

Perhaps one of the most striking things about him was the fact that he became one of the finest Americans. He learned every word of our Constitution. He learned every word of every verse of America and the Star Spangled Ban...; and, until old age laid its heavy hand upon him, he could sing those songs with a zeal and a fervor that was good to see.

He became a full citizen at the first opportunity under our law, and to him it was a sacred day when he raised his right hand and forswore allegiance to the British crown and swore allegiance to the Constitution and the flag of America. And always, during his fifty years in his adopted country whenever he passed by Old Glory, he would tip his hat in veneration.

John Davey saw with eyes of understanding and sympathy the appalling neglect and butchery of America's trees, and he set out to find a way—a systematic, scientific way—to save them, little dreaming that a great business would be developed on the science that his love and genius created. And thus came into being the wonderful profession of Tree Surgery.

His first book, The Tree Doctor, was published in 1901, and then began the gradual development of The Davey Tree Expert Company, incorporated in 1909, doing a business of nearly $2,000,000 in 1925, and now having in the field nearly 700 master Tree Surgeons, all carefully selected, thoroughly trained, properly disciplined, and regularly supervised, and giving superior service to the tree owners of America. For twenty years the business of this institution has been managed by his son, Martin L. Davey, whose highest aim has been to perpetuate the ideals and philosophy of his pioneer father.

John Davey, though not now living, still lives in the spirit and purpose of the magnificent service that he rendered his adopted country—he taught the American people to think in terms of the living tree. Greater even than his creation of the invaluable science of Tree Surgery is his contribution as the apostle of the tree as a living thing.

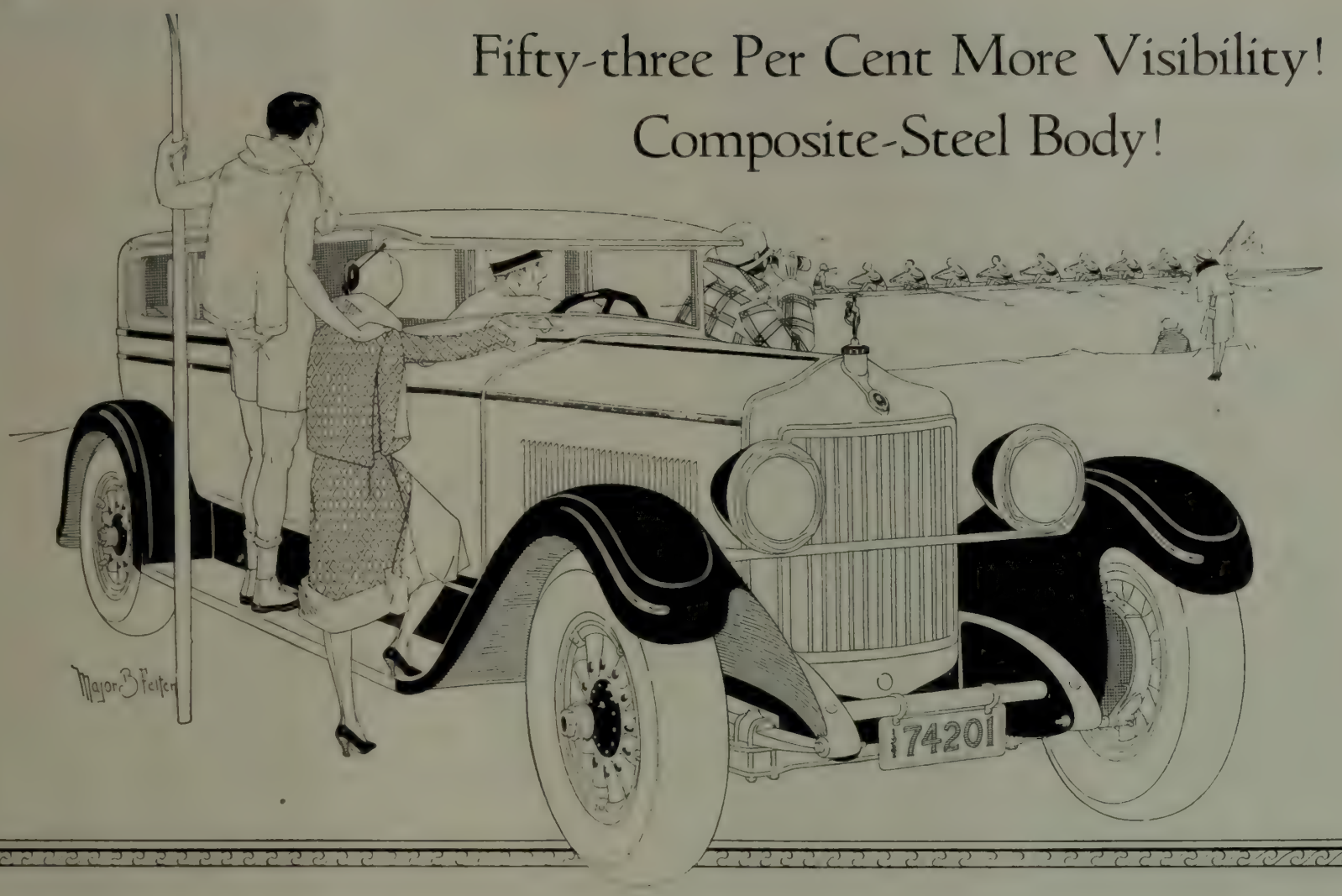
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Modern Italian Composers and Their Works

(Continued from page 46)

composers may prove of interest to their various admirers.

RESPIGHI

Ottorino Respighi was born in Bologna in July, 1879. Having studied in the Musical Institute of Bologna under Sart and Martucci, in Petrograd with Rimsky Korsakoff and in Berlin with Bruch, in 1913 he became a professor of composition at the Institute of Santa Cecilia in Rome. As a present director of that organization, he now makes his home in the Italian capital—his earlier works of a concerto written in 1903—"Re Enzo," a comic opera—"Nebbie, Nevicata, Contrasto, Invito alla Danza, Sherzo Stornellatrice," five songs for voice, a quartette in D Major—"Lamento d'Arianna di Monteverde" for voice and orchestra, "Semirama," a lyrical tragedy, "Aretusa" for voice and orchestra, "3 Preludi," "Il Tramonto" for voice and quartette, "Sinfonia drammatica" for orchestra, "4 Rispetti toscani," "Sonata si minorev," "Le Fontane di Roma"—"Ballata delle Gnomidi" for orchestra are various of his works written from the period of 1906 to 1918. Of these "Le Fontane di Roma" is undobtedly the best known in this country. His Ballet "La Boutique fantasque," arranged for Diaghileff upon themes of Rossini was given throughout Europe in the years following the war—and will be heard in the Autumn in America with that organization. His "Concerto Gregoriano" for violin and orchestra, "Belfagor" commedia musicale given in La Scala in Milan in 1923 to be followed by his latest orchestrial composition, "Pini di Roma" written in 1924,—which played by numerous orchestras in America this past year is considered by many his best opus, brings this composer's achievement to date. Having appeared throughout the larger American cities in concerts this past winter—his future plans and work in hand will be of added interest to his public. At the moment he is working upon an opera—"The Sunken" to be given as a first performance in Germany,—"Paganiana," après les caprices di Paganini,—an orchestral work, while his "Trytique di Botticelli," which he describes as three tableaux for chamber orchestra, he is now writing for Mrs. Coolidge's festival for first performance in Washington this coming October. Other works recently finished are "Poème d'Automne" for violin and orchestra lately played in Hamburg and Holland, and also heard this winter in New York with piano accompaniment. In publication is his "Rossiniana," a suite for full orchestra—after the Rossini piano pieces—also Scotch songs for piano and voice and a suite for children, for four hands. Respighi is to return to America again this coming February, when he will make a tour from coast to coast.

MALIPIERO

Gian Francesco Malipiero is as yet himself a stranger in America, though his music is well known to concert audiences throughout the country. Born in Venice in 1882, he studied with Enrico Bossi in Venice, but never as has been so often erroneously stated with Max Bruch. Living in Venice and Rome alternatively, he became professor of music in the Royal Conservatory of Parma during the years 1921-1923 ensuingly—retiring to private life in his own house at Asola—in the province of Venetia where he is now at work. Inset is a photograph of his home which is within a short distance of Venice. Asola is itself of interest as being the home of Robert Browning and Eleanore Duse—where she was recently buried.

The effort of Malipiero, to quote his own diagnosis of his work, has been a constant warfare against musical banality and the omnipotence of opera. He has made a very profound study of all of the old Italian music of the sixteenth, seventeenth and eighteenth centuries, especially devoting himself to the music of Claudio Monteverde. Having already edited "l'Orpheo" of Monteverde, he now proposes to publish in its entirety the complete works "du Divino Claudio," who certainly is reckoned the greatest musician in Italy since Palestrina. Lately, Malipiero had a great success in the theatres in Germany with his two musical dramas, "L'Orfeide" and "Tre Commedie Goldoniane." In the month of May this year his "Sette Canzoni," which is part of "L'Orfeide," is to be given in Turin; his "San Francesco d'Assisi" has lately been performed at the Augusteo in Rome. This work for full orchestra and chorus of men and women had its première audition in 1922 in New York under the direction of Kurt Schindler with the Scola Cantorum—Malipiero has in publication at the moment two new works for the theatre, "Filomela et l'Infatuato," in three acts, and "Il Finto Arlecchino," in two acts.

Of his symphonic works, "Impressioni dal Vero" (Trois Partes) "Pause del Silenzio," "Ditisambo Tragico," "Variazioni Senza Tema" have been already played throughout Europe and in America. His compositions in musique de chambre, of which his two quartettes for stringed instruments had their première in America, "Rispetti e Strambotti," which won the Prix Coolidge in 1920, and "Stornelli e Ballate," dedicated to Mrs. Coolidge, have, since their début, made a tour of con-

(Continued on page 69)

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Modern Italian Composers and Their Works

(Continued from page 66)

cert halls throughout the world. A new work for two instruments, "Ricerari," will be given this coming May in Venice and Brussels by Mrs. Coolidge.

Malipiero has written for the voice "Tre Poesie di Angelo Poliziano," "Quattro Sonetti del Burchiallo," "Due Sonetti del Berni" and the work chosen for the International Festival in Venice.

PIZZETTI

Ildebrando Pizzetti was born in Parma in 1880. A student at the Musical Conservatory in Parma, he left there to become, in 1909, the teacher of harmony-counterpoint and fugue in the Musical Institute Cherubini in Florence. Since 1923 he has been a director of the Verdi Conservatory in Milan, where he now makes his home. His compositions, "Ave Maria," "Tenebras Factas," and "Tantum Ergo," for voice, were written in 1897, followed by "Edipo Re" for orchestra in 1903. "La Nave" was written as stage music for the tragedy of d'Annunzio as "Fedra," in three acts, after the story of the same author. Both these works were performed at the Scala in Milan in 1915. To give the titles of several of his works, "La Madre al Figlio Lontano," song "Da un Autunno già lontano" for piano, "San Basilio," "Il Clefta Prigione," "2 Canzoni Corali," for voice and piano, "La Pisanella," after again a story of d'Annunzio, was performed at the Chàtelet in Paris in 1913. "La Rappresentazione di Abramo e Isacco," stage music for the sacred performance of "Feo Belcari" in 1917, "Mane Lamento" for tenor and chorus to the words of Shelley, "Debora e Jaele," the libretto also written by Pizzetti, is a work in three acts composed in 1917 and performed at the Scala in Milan in 1922.

THE YOUNGER SCHOOL

For the younger school of Italian musicians who are already accepted for their creative ability today and potential contribution of the future are Vittorio Rieti and Mario Labroca.

Rieti, born in Alexandria in Egypt, of Italian parents, in 1898, a student in Milan and in Rome with Frugatta and Respighi, started composing at a very early date, but has only preserved what he has written since 1920.

Among his works written to date are—For piano: Poema Fiesolano. Two studies: Sonatina, Suite. For instruments: Sonata for piano and four wind instruments; two pastorals for chamber orchestra; a string quartet.

His principal symphonic works are: Concerto for five wind instruments and orchestra, first performed at the Prague Festival in 1924; Noah's Ark, symphonical suite, performed at the Prague Festival in 1921; "Barabau," a ballet with chorus, produced by Diaghileff's Russian Ballets in London in December last, which will be given in America this coming autumn with the scenery painted by Utrillo. In new works his "Robinson Crusoe and Friday," a ballet, a "concerto for piano and orchestra," will also be heard this coming year in America.

LABROCA

Mario Labroca, born in Rome in 1896, a pupil of Respighi and Malipiero, has written, for the most part, up to the present time, chamber music, of which his "Quartette for Strings" was given in New York by the League of Composers, and played by Mr. Lennox's quartette in other cities throughout America. He had a great triumph with this same work at the Venice International Festival in September, 1925. A "Suite for Viola," dedicated to Mrs. Frederick Coolidge, has been played throughout Europe; he is now completing a new symphony for small orchestra. Labroca is also a musical critic on various papers, specially attached to "La Tribuna," a Roman newspaper, sending also contributions to all musical magazines of Europe.

Ornamental Fine Glass

(Continued from page 60)

stick. In glass these sticks are made by pulling long a nub of glass with color inside of it, and then the cold cloudy stick of glass is cut in little cylinders of glass some half-inch long, three-eighths of an inch wide, and these assorted colors laid down close together, forming designs, and then they are melted together, fused to form a plate or bowl, giving the effect of many colors and a transparency of myriad effect. These are unique. Mr. de Forest, of the Metropolitan Museum, owns a very famous beautiful Millefiori bowl made by Mr. Carder of the Steuben Works.

The work which Mr. Carder has been doing for the past few years is that of a pioneer in American glass-making and what he has accomplished is a great step forward in the history of industrial art. Mr. Carder has already performed great feats in contour and color, with beautiful designs as though silken threads had been woven through the crystal body of glass bowl, plate or vase. The illustrations of this article give but a meager idea of the work Mr. Carder has accomplished. They present a few of the models which were shown in his recent exhibition at the Ferargil Galleries.



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Inspired by four rare old pieces of Early American Furniture

This beautiful pine tree desk

FROM an old Dower Chest came the quaintly carved pine trees and Chinese vases of conventional flowers.

From a little pine Wall Cupboard, the four square panes, the wrought hinges and raised panels on the sides.

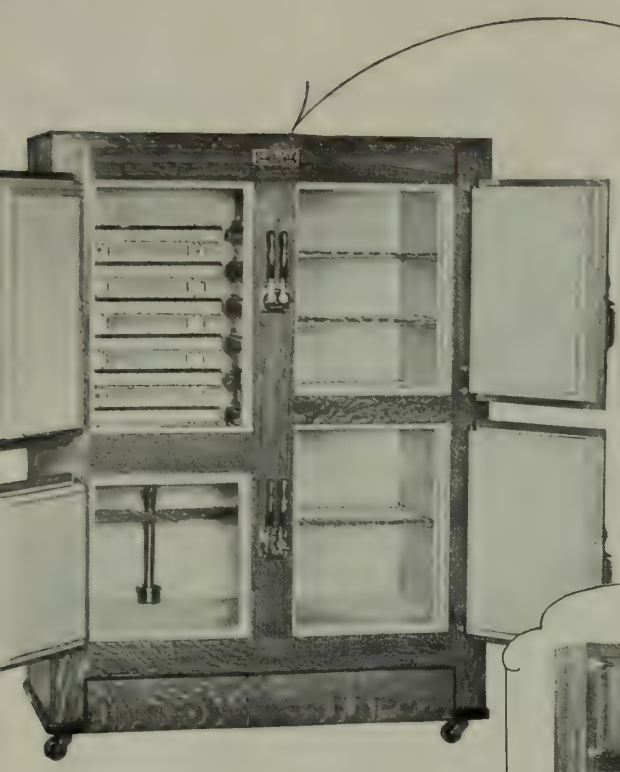
From a Desk Box, the handles, the secret well and the interesting pigeon-hole partitions.

And from an old Drawer Frame, the criss-cross stretchers, posts, squash ball turnings and clothes-pin pulls.

This is the story of the Pine Tree Desk—a piece very new, yet very, very old.

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The new residence models combine striking beauty of appearance with efficiency and economy in operation, always a McCray characteristic.

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Our latest catalog illustrates and describes the new McCray models, shows their use with electricity as well as ice. *Send the coupon now* for your copy and further information.

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Ornaments and Furniture for the Garden

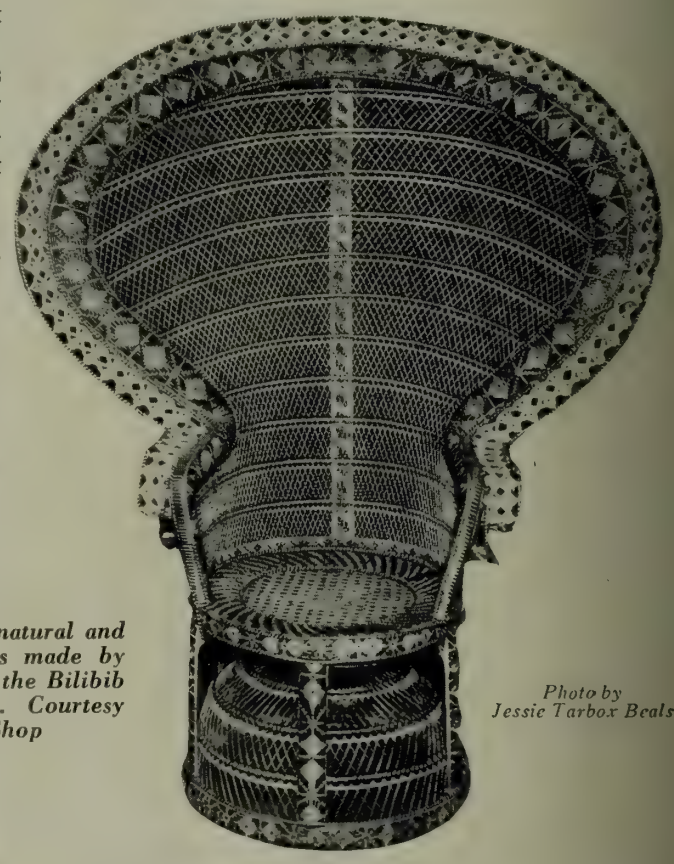
(Continued from page 27)



The couch hammock has won a distinct place in summer furniture, for, with a waterproof covering, such as this, of gray duck piped in black with stenciled decoration, it may be used on the lawn as well as on the porch. The length is 6′. Courtesy of B. Altman & Co.

An unique wall fountain is in blue glazed terra - cotta with wrought iron serpents' heads as spouts. Ornamental wrought iron screens, with places for five pots of ivy are not only desirable for outside decoration but serve a double purpose as a summer screen before a disused fireplace.

Japanese grass woven porch rugs, this season, have departed from the usual succession of squares and circles in their patterns and show a clever handling of an actual vase of brilliant flowers with its irregular edge forming the actual edge of the rug. These may be had in all sizes. Another pattern has a cream colored field with a single motif of a green parrot upon its perch. The border is black. For the swimming pool bath house there are the cork rubber rugs with ship designs.



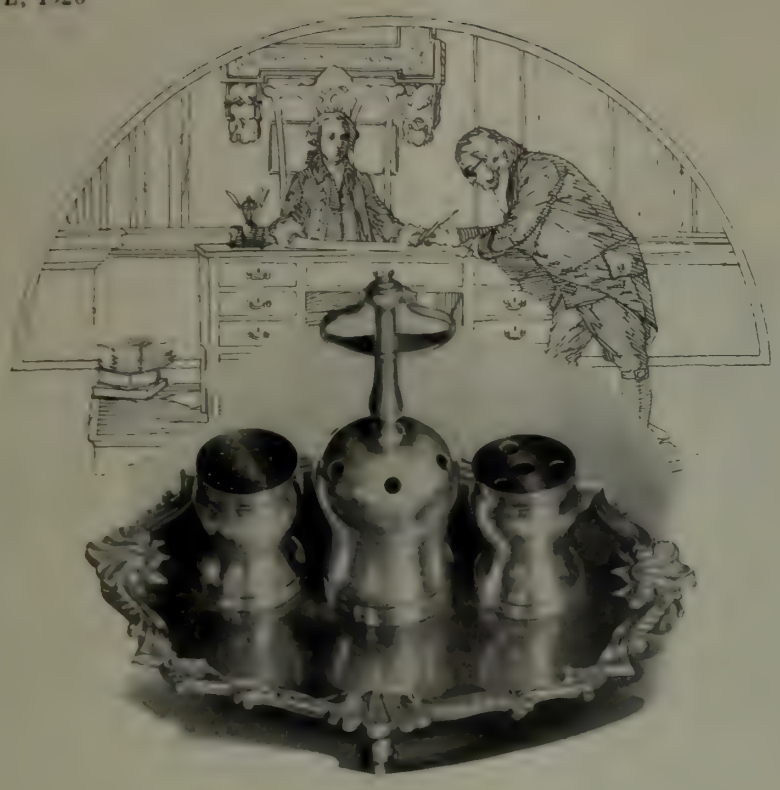
Philippine chair of natural and black woven reed is made by Federal prisoners in the Bilibib prison, near Manila. Courtesy of The Reed Shop

Photo by Jessie Tarbox Beals





Metal stack chairs which come in all colors including orange, red, green, blue and yellow with renovatable cane seats to match. Courtesy of Spanish Art Galleries



From this Inkstand
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and
The Constitution of the United States
It was made by Philip Syng, Jr.
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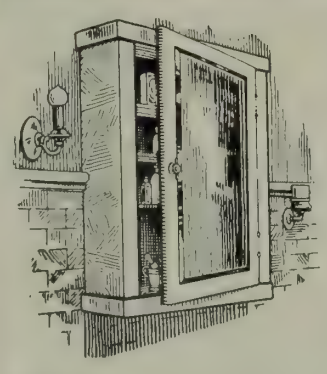
SO called because it is a copy of a model originally designed for Princess Mary of England. You will find it a charming, convenient seat that can easily be moved from one shaded spot to another.

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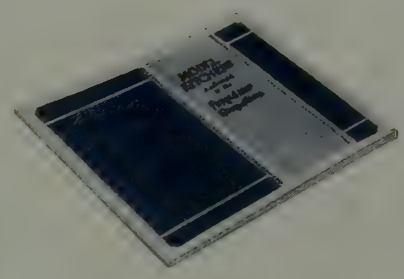


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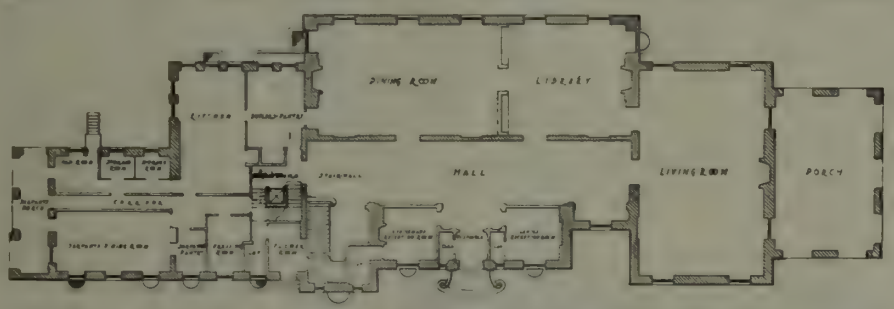
(Continued from page 25)

ornament in the center of which, taking the place of the keystone of the arch, is a shield on which is carved the arms of the family.

For the Taylor family are of English origin, coming to this country in 1736 where they have since been prominent in the social and political life of the country. The great grandfather of the present owner of Glen Farm was called to serve under Lincoln as Secretary of the Treasury upon the resignation of Salmon P. Chase and others of their line have held high positions in the Government service as well as in public life and private affairs. So it is quite in keeping with the tenor of the family history that Glen Farm should be representative of the best in 18th century architecture and that in design and decoration it should be as near perfect as possible.



Taken from the back of the picturesque arcade connecting the garage with the service portion providing a rare view of the mass of roofs and the towering chimneys



First floor plan of the residence of Mr. and Mrs. Moses Taylor at Portsmouth. John Russell Pope, Architect

Seeking Perfection in Garden Pools

(Continued from page 36)

obtain the final success of these two treatments further assistance may be needed in the use of shrubs or vines to soften the meeting of the different parts.

As to the depth of the pool, if it is shallow with the bottom visible, it must have as interesting a bottom texture and color as a good walk, wall or roof. Unfortunately, in our country, we cannot wait for moss or various growths to enhance the color of the bottom. It has to be cleaned, otherwise the owner appears untidy. Judgment should be used as to what should be cleaned. To get the mellow quality of these growths, one resorts to the use of varied colored tiles. If we could allow the moss or plants to grow as they do in Italy, we might attain our goal so much better. Should the pool be deep, we can have the charm of the unfathomable depth, the water plants and the glint of gold of the passing goldfish.

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Of Arts & Decoration, published monthly at New York, N. Y., for April 1, 1926.

State of N. Y.
County of N. Y. ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Eltinge F. Warner, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of the Arts & Decoration, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—Arts & Decoration Publishing Co., Inc., 45 West 45th Street, New York City. Editor—Mary Fanton Roberts, 45 West 45th Street, New York City. Managing Editor—Eltinge F. Warner, 45 West 45th Street, New York City. Business Manager—A. W. Sutton, 45 West 45th Street, New York City.

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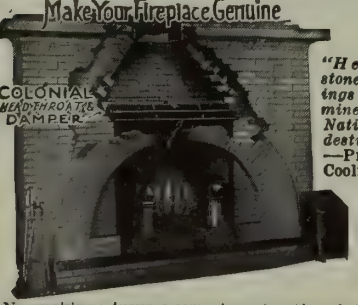
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A Fascinating Biography of Knives and Forks

(Continued from page 52)

From the earliest times, skilled artists and craftsmen fashioned these beautiful utensils. The handles were made by one guild of workmen, the blades and prongs by another. Apprentices studied under a master-craftsman from five to eight years before they could set up a shop of their own. The rare examples which have been preserved through the centuries reflect the care and wealth lavished upon them. Handles were varied in color, texture, and decoration. Some were of ivory, carved with slender, robed figures which are reminiscent of the stone sculptures of cathedral portals. Some were worked with a delicate rose tracery in gold or silver. Some were inlaid with rich enamels patterned with tiny circles of silver, gems, or mother-of-pearl. Others of metal were twisted in flowing scrolls terminating in a knob bearing a coat of arms or heraldic blazon. The customs of the table service corresponded with the intense religiosity of the early period. Royal documents tell us that sombre colors and ebony were banished from the table at Easter, only milk-white ivory being considered appropriate to the season. At Pentecost, a combination of ivory and ebony was used, symbolic of mingled joy and sorrow. Biblical scenes and figures of the prophets were used as motifs of decoration as were more profane fantastic forms, animals, and geometrical ornaments. Most of the beautiful cutlery was made at Beauvais, Periguex, Langres, and Moulins in France, while from Chaucer's time, Sheffield has been the leading centre in England.



French china handle set, late 18th century (right) with Continental silver pieces of same period (left) and silver mounted knife with green ivory handle (middle), latter about 1760-70. Courtesy of Stair & Andrew

Some forks had two prongs, others three, or four. The number of prongs signifies little as to date, as four-pronged forks are found in early times, although two-pronged ones are more numerous. The form of the handles approximately followed the development of the handles of spoons. The earlier ones were thick, either square, round, or hexagonal. In the seventeenth century, when they came into general use in England, the handles flattened out, a form suited to the beaten silver commonly employed. In the eighteenth century, the blades grew longer in proportion to the length of the handles. The central division of the handle of the "fish-tail" of the seventeenth century evolved into a rib down the front of the handle, which in turn disappeared as the outline curves became more exaggerated. In the Victorian era, forms reached the nadir of good taste and only at the end of the



English knives and forks with handles of ivory tinted a luminous green are the inspiration for modern reproductions. Courtesy of Crichton and Company, Ltd.

(Continued on page 76)

THE ROOM THAT IS DISTINCTLY YOURS



An interesting mahogany panelled library, in an important residence at Wheeling, W. Va., entirely furnished and decorated by Valiant.

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Spanish Art Galleries

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Nest of Metal Chairs for indoor use, also for Garden. Porches and Patios, in colors of yellow, red, lacquer, green and blue; detachable Rattan Seats to match—$19.00 each. Express prepaid.



The Art of the Garden in France

(Continued from page 50)

will be definitely placed and will be used to show off the compartments garnished uniformly with cultivated plants having bright flowers or highly colored leaves. You will be careful on your lawn, small, no doubt, to use only the different tones of one color; red, yellow or blue, according to the effect aimed at. On the permanently grey groundwork you can, if you care to, at each season by several touches of bright color completely change the aspect of your setting. Finally to complete it you can add several vases chosen because of their shape or material, and, having mounted them on blocks or short columns, fill them with flowers that match the colors of those on the parterre.

* * *

Such a carpet of flowers is most seemly near to the house. Maybe further off it will please you to have a different effect a little less formal, yet set out once and for all. You can have pergolas, porticoes, trellises, archways, all covered with climbing plants. If you can, do more. Yet do not think it will be easy to have an arrangement of hardy plants. From their use alone one cannot have an abundance of flowers during the summer. For the most part they flower only temporarily. They must be dug up and replaced by others in bud held in reserve. Wherefore the necessity of having a reserve garden apart; also a gardener who knows how to transplant without spoiling the flowering.

With the end in view of having the same exuberant effect why do you not try dahlias? Although not a hardy plant it does not require housing during the winter. All that it requires is to be kept in a dry place during the bad season and sheltered from the blasts. Without any particular care it flowers at the beginning of the summer and on until the first colds and it offers you a great diversity of shapes and a variety of colors, blue excepted.

Grey blue conifers, the ones dwarf and the others ruthlessly clipped, will also help you to lay out beds offering a vivid sight. Between them you can place wide-spreading hardy plants of blue color like aconite and larkspur, while at their base you can plant begonias whose fleshy flower will thus be well shown off.

If there is an embankment on your property you will add to your composition by replacing it with tiers and carpeting them with hardy rock plants. . . .

* * *

Electricity, modern element, should have its importance in your arrangement as water used to have. To entertain easily at night in a garden is a new pleasure. The sources of the light ought to be motifs for decoration.

As to water which is now had only by concession, it cannot have the same role in gardens that it had long ago. Fountains, basins, have to be reduced to the point where they are no more than bird baths; but charming things nevertheless to be placed in evidence. . . .

* * *

You must admit, dear friend that a garden offers you agreeable motives for sometimes leaving your specialty.

ANDRE VERA.

All of which may not be very startling but as the point of view of an artist who specializes in the painting of gardens is yet of interest to others working in the same or allied fields.

A Biography of Knives and Forks

(Continued from page 75)

century was some measure of earlier beauty of proportion restored through the influence of Morris and his group who insisted on simplicity of design and integrity of craftsmanship .

Modern table silver has been designed to harmonize with the decoration of individual dining-rooms. One can procure sumptuous Renaissance patterns, chaste Georgian designs, or simple hand-beaten pieces according to one's taste. As a relief from the silver in practically universal use, it is delightful to encounter dessert and fish knives and forks with the handles of turquoise, green, or vermillion, with blades and prongs of plated gold, which are made by an English factory. These are reproductions of seventeenth century, tinted ivory tableware, and are made from a secret composition,—guaranteed to withstand long usage and repeated immersions in hot water,—the chief ingredients of which are said to be milk and eggs.

They combine gracefully the fitness to purpose of the evolved form of the fork and the resplendent decorativeness of the earlier appointments.





Corner of French bedroom in Louis XVI style. The cheerful brightness of the room is enhanced by the predominant blue of the color scheme.

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The Stairway in Your Home

(Continued from page 31)

which is characteristic of this style. When the straight stairway is used in Spanish or Italian houses, it is usually enclosed within masonry walls, often having the added decorative feature of arched niches or small arches opening into one of the principal rooms.

Enclosed curved stairways are usually found only in dwellings of French or English design, where the feature of a stair tower is included in the architecture and the spiral stairway is erected in mediæval fashion within the circular masonry walls. This type of stairway is not often employed today as it is usually found much more desirable for the curved stairway to be exposed because of its valuable contribution to the architectural design and general appearance of the interior.

Open straight stairways of both free-standing and side-wall types are employed in houses of almost every architectural period. During the Elizabethan and Jacobean periods in England, straight stairways of heavy wood construction such as that shown in the house of Harry F. Guggenheim, supplanted the earlier vaulted stairs of stone and indicated the first real progress in the art of graceful and consistent stair design. Several examples of open straight stairways are illustrated herewith. One of these in the Eaton House at Brookline, Massachusetts, shows an interesting example of a free-standing straight stairway located in the center of the entrance hall. This is a Colonial stairway showing Georgian influence. The rails are of mahogany with balustrades of white painted wood. The steps are of mahogany finish and risers are also of white painted wood. The consistency of this use of natural and painted finishes of woodwork is further emphasized by the use of a mahogany chair-rail, the balance of the interior trim being painted white. Here is an excellent example of a consistently designed Colonial stairway which is of unusually good architectural character and contributes greatly to the attractiveness of the interior.

An example of the open straight stairway in severe Spanish style is to be found in the illustration of the stairway at the south end of the Ritz-Carlton Cloister. This stairway is distinctly of Spanish Gothic type and its decorative feature is to be found in the skillful handling of its proportions.

It was not until the seventeenth century in France and England that the real curved stairway was introduced. At the same time stair halls became popular and were increasingly employed in the domestic architecture of the day.

Curved stairways may be divided into two basic types. The first of these is the ordinary curved stairway which may be constructed in a square or oval well with full support on the walls at one side and supported by a partition erected under the stair string on the handrail side. The other type of curved stairway is known as the free-standing design and consists of a stairway in which no partition is used under the inner string and the stairway is supported with construction concealed in the stair soffit and by braces from adjacent walls to the inner string.

A beautiful example of a partially free-standing staircase is that shown in the Gossler House. This design is of the late Georgian period of England, the balustrade being of wrought iron. Here the stairway is built in an oval well with its full support afforded by braces attached to the wall. In the entrance hall of the residence of Mrs. W. K. Vanderbilt, Sutton Place, New York, designed by Mott B. Schmidt, is an interesting circular stairway, the details of which are designed in the Adam style. It may be noted that this interesting room is a combination of the Adam and Chinese Chippendale styles. The details of the

(Continued on page 82)



R. Brognard Okie, Architect

A feature of the Dutch Colonial house is the simple enclosed stairway with a door located on the first landing of W. McM. Rutter's residence

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Contemporary Reminiscences

(Continued from page 49)

my wounded egotism. She darned near ruined that luncheon for me.

The charming lady who had called me up was not a vamp as I had fondly hoped she was in my cinematic Mid-Western innocence. She was a friend of Mrs. Paterson's. Mrs. Paterson had written a short story which she had thought appropriate for the magazine I was helping to edit. She had done the thing in the efficient New York manner: called up the editor, invited him out to lunch, introduced him to the author, and sprung the story on him. I bought the story. It was a good one.

All of Mrs. Paterson's stories, and reviews, and novels are good ones. She knows how to write; she is a good craftsman; she can delineate character and depict action; and she has a shining wit and an earthy humor. Wan and petite, with quaint effects in dress, contrasting, for instance, a bonnet tied with bow ribbons with green stockings and green high-heeled shoes for street wear, a sort of Thackeray drawing-room air about her—when silent, at ten feet away—she can be shrewish and speak brimstone when someone's stupidity has aroused her, and she can write scenes as broadly humorous as Rabelais and as riotous as a beer bout in Boar's Head Tavern.

I also came to adore her as a person a little later on after that first meeting. And she worked with me as my assistant for two years. A mild and scene-avoiding person, she gave me during those two years some anxious and one or two frightening moments. She can dispatch pompous and fatuous persons about their business and tell them where to get off with such devastating thoroughness, that, often wishing to do the same thing, I have timidly waited while she was doing it in fear that the poor sap would forthwith go and do what seemed to be the only sensible thing left for him to do, take a final jump into the lake. Among sensible persons, naturally and logically, she the flower of courtesy, tact, good sense, wit, and information, information that is so varied that she might be termed an encyclopedestrian; and that, my children, is why we got along so well together, through storm and stress, poverty and health, joy and happiness and Lee Meader's parties.

Her novel of the love of a scion of the House of Montague and of a grand-niece of Sir Thomas More, two offspring of families between whom there had been bad blood for generations, and of the joys and adversities of that love amid the intrigues of Queen Elizabeth's court, I earnestly recommend to you. It is called "The Fourth Queen." The fourth queen is Aphrodite, regess of love.

THOMAS BEER

I first became aware of the existence of Thomas Beer, at a large and talkative luncheon given at a long table at the Yale Club to critics, reviewers and fictionists by Stanley Rinehart, when a bored young man, with a throaty voice and something of an English accent, whose visage dissolved before me in three quick remembered images of Henry James, Richard Harding Davis, and Charles Dana Gibson, said, right out of a blue sky, "Precisely why, Mr. Rascoe, does Mr. Cabell go to the annoyance of looking up the obsolete spelling of a recondite word, like "geas," *par example,* when he might perfectly well spell it in the more familiar fashion?"

I was by way of being mistaken as being omniscient concerning Cabell at that time, because of the dedication of "Jurgen," and I had so frequently been confronted with questions concerning the man and his book, only a distressing few of which I could answer, that I was not astonished at the question, but I was completely nonplussed by the suave and poised manner of this man who could not be many years my senior and yet could make me feel that he and I were two elderly, wise, experienced, cultured gentlemen who were watching the young folks enjoy rowdy games, while we stood before a wide fireplace in the sort of library described in English novels of the landed aristocracy, sipping vintage wine and exchanging cultivated observations with a final, formal deference toward each other's wit and intelligence.

I was not only impressed but flattered; and through an invariable habit of mine of playing up to whatever part a new acquaintance chooses to bestow upon me, I ahemmed softly, moistened my lips with my tongue, and drawled in the voice that was deferentially throaty also, "It seems to be an unreasonable caprice of his. It does seem something of a sort of an unnecessary precaution against being comprehended, doesn't it?"

The next observation that this fascinating fellow sprang upon me was couched both as to terms and as to manner as though I were a crony of Albert Samain, a French writer who was to me only a vague name associated with some mediocre verses in Van Bever and Leautaud's anthology. But it was also so worded as to convey the face-saving reassurance that it did not matter in the slightest, esthetically, culturally, if I was, and continued to remain, in complete ignorance of Albert Samain. How the devil, I asked myself, does he contrive to pack such incompatible effects so compatibly into a single sentence?

"Who is that fellow across the table who just spoke to me?" I asked John Farrar at my right.

"That's Tom Beer, a Yale boy, took graduate work there, served

(Continued on page 82)



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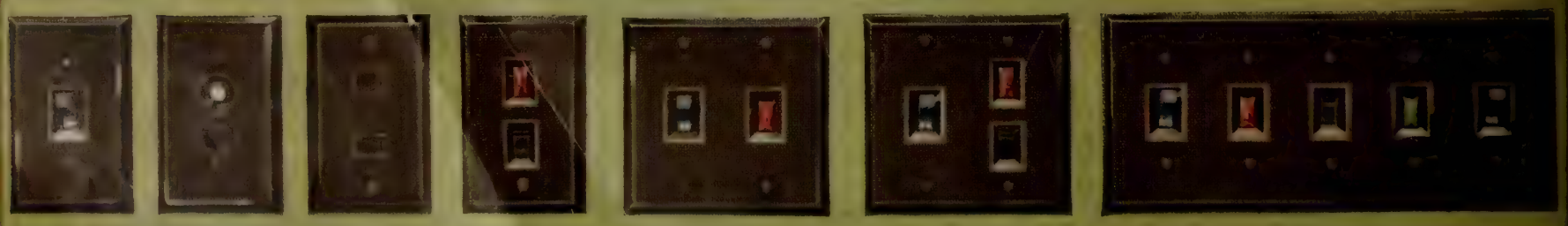
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